Pièces de Fantaisie

pour

Grand Orgue

Première suite.

(Op. 51)

Prélude.
Andantino.
Caprice.
Intermezzo.
Requiem æternam.
Marche nuptiale.

Deuxième suite

(Op. 53)

Lamento.
Sicilienne.
Hymne au soleil.
Feux follets.
Clair de lune.
Toccata.

Troisième suite.

(Op. 54)

Dédicace.
Impromptu.
Etoile du soir.
Fantômes.
Sur le Rhin.
Carillon de Westminster.

Quatrième suite

(Op. 55)

Aubade.
Résignation.
Cathédrales.
Naïades.
Gargouilles et Chimères.
Les cloches de Hinckley.

par Louis VIERNE

ORGANISTE TITULAIRE DE NOTRE-DAME-DE-PARIS

ÉDITIONS HENRY LEMOINE

17, Rue Pigalle, PARIS

- Made in France -

AVERTISSEMENT

Les vingt-quatre Pièces de fantaisie pour Orgue, réparties en quatre livres, sont écrites pour un Orgue à trois claviers et un Pédalier; c'est dire qu'elles comportent, à l'encontre des vingt-quatre Pièces en Style Libre, une partie de Pédale obligatoire. Leur durée d'exécution, dans les mouvements métronomiques indiqués sur le texte, varie entre 3 et 5 minutes. Elles sont de moyennes difficultés.

La registration qui n'a rien d'inflexible est plutôt une indication de couleur générale, elle pourra être modifiée selon les possibilités offertes par les instruments sur lesquels elles seront exécutées; il va sans dire que les artistes devront se garder des effets disparates, pittoresques ou excentriques non justifiés par le caractère de la musique; c'est un principe artistique élémentaire de toute interprétation soucieuse d'exactitude.

Selon la dimension des locaux et la promptitude mécanique des orgues, les mouvements pourront subir, dans l'un ou l'autre sens, des fluctuations qui, d'ailleurs ne devront porter que sur de très légères différences.

Les claviers manuels et la pédale sont indiqués par: G. (grand orgue), P. (positif), R. (récit) Ped. (pédale). Deux initiales immédiatement voisines indiquent l'accouplement des deux claviers qu'elles représentent: G.R. (grand orgue accouplé au récit), Ped.G. (pédale accouplée au grand orgue), etc.

Les registrations indiquées entre parenthèses sont seulement des préparations pour des passages ultérieurs et n'affectent pas les mesures sous lesquelles elles sont écrites. Au contraire, les indications de registration sans parenthèses coïncident avec le moment exact de leur application.

Louis VIERNE.

NOTICE

The twenty four "Pièces de Fantaisie" for the Organ, distributed among four books, have been composed for a three manual organ and a pedal board; in opposition to the twenty four Pieces in Free Style, they therefore include an obligatory pedal part. The time which their execution demands in the metronomic movements indicated in the text varies from three to five minutes. They are of average difficulty.

The registration is by no means inflexible. It is rather an indication for the general colouring. It can be modified according to the possibilities offered by the instruments on which they are to be performed. It is no use saying that the artist must refrain from any jarring, picturesque and odd effect unjustified by the character of the music. This is an elementary artistic principle in every interpretation aiming at accuracy.

According to the size of the locality and the quickness with which the organ responds to the touch, the movement may be very slightly more or less rapid.

The manuals and Pedal are pointed out by G. (great organ), Ch. (choir), Sw. (swell), Ped (pedal). Two initials juxtaposed indicate the coupling of the two keyboards to which they correspond: G. Sw. (great organ coupled to swell), Ped. G. (pedal coupled to great organ), etc.

The registrations indicated by brackets are only meant to prepare subsequent passages and in no way affect the bars under which they have been placed. On the contrary, the indications for the registration without brackets coincide with the very moment of their realization.

Louis VIERNE.

24 PIÈCES DE FANTAISIE

EN QUATRE SUITES

2e SUITE

LOUIS VIERNE
op. 53

I. LAMENTO

à mon ami Monsieur BINGHAM
Organiste à New-York (U.S.A)

R. Flûte et Gambe 8
P. Flûte, Bourdon et Salicional 8
G. Flûte, Bourdon et Violoncelle 8
Ped. Soubasse 16, Bourdon 8
Claviers accouplés, Ped. au G.

Swell: Flute, Gamba 8
Choir: Flute, Stop. diap. Salicional 8
Great: Flute, Stop. diap. Cello 8
Ped: Sub-bass 16, Stop. diap. 8
Key-boards coupled. Ped. G.

Adagio quasi larghetto ♩ = 54

MANUELS

PÉDALE

R.
Sw. *mf*

p

cresc.

dim.

cresc.

dim.

P. R.
Ch. Sw.

Ped. R.
Ped. Sw.

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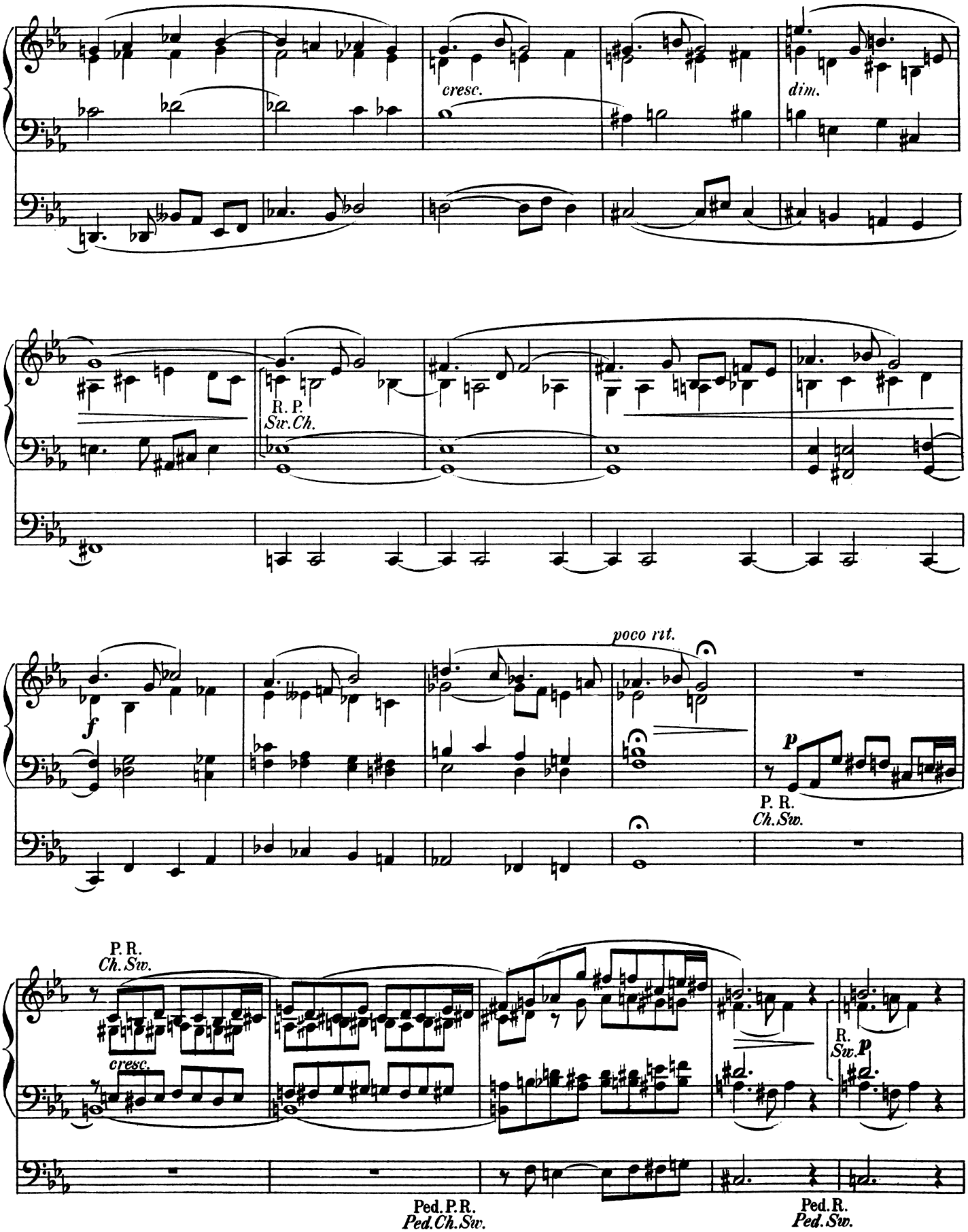
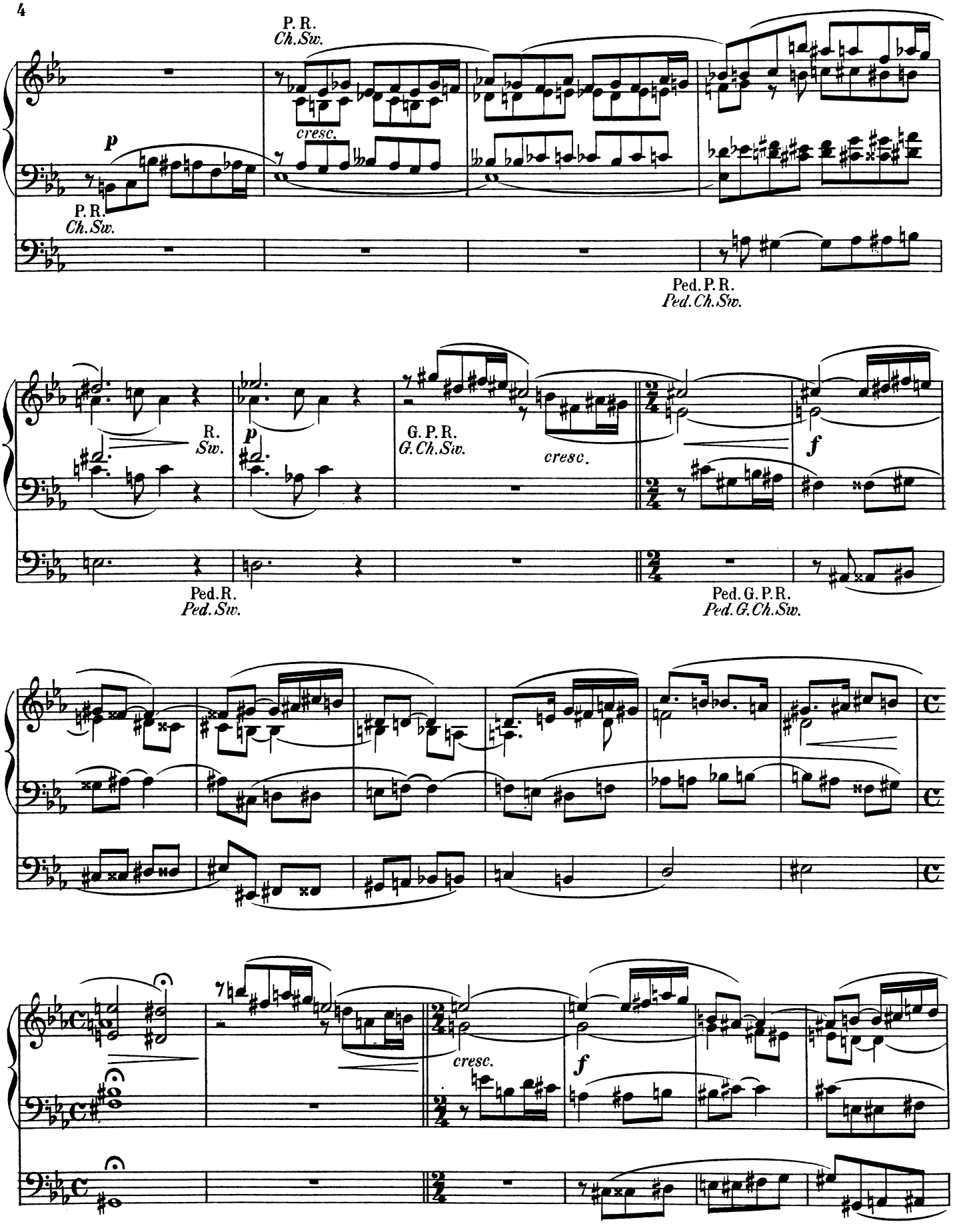
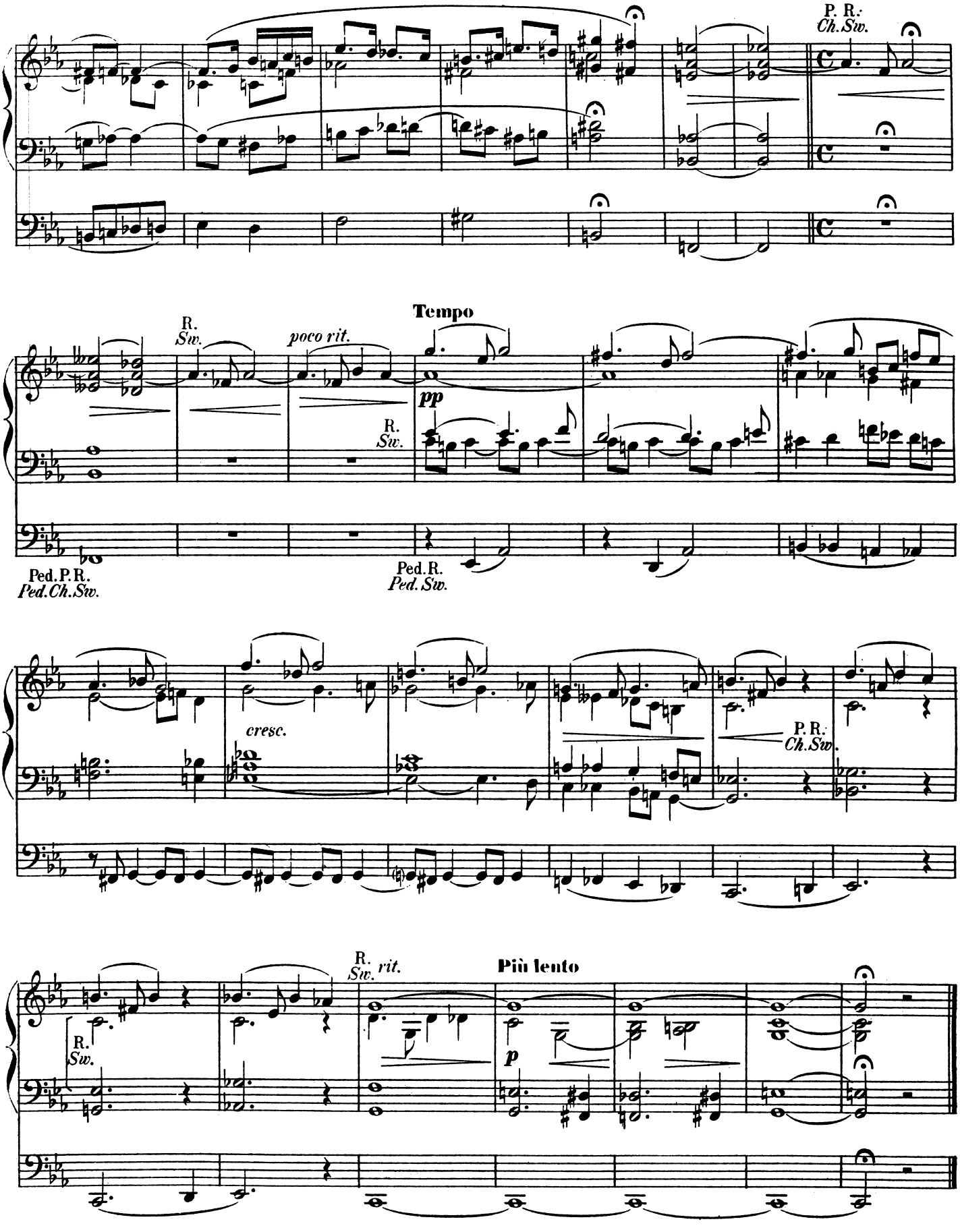

cresc.
dim.
R. P.
Sw. Ch.
poco rit.
f
p
P. R.
Ch. Sw.
P. R.
Ch. Sw.
cresc.
R.
Sw.
p
Ped. P. R.
Ped. Ch. Sw.
Ped. R.
Ped. Sw.


P. R.
Ch. Sw.
cresc.
p
P. R.
Ch. Sw.
Ped. P. R.
Ped. Ch. Sw.
R.
Sw.
p
G. P. R.
G. Ch. Sw.
cresc.
f
Ped. R.
Ped. Sw.
Ped. G. P. R.
Ped. G. Ch. Sw.
cresc.
f

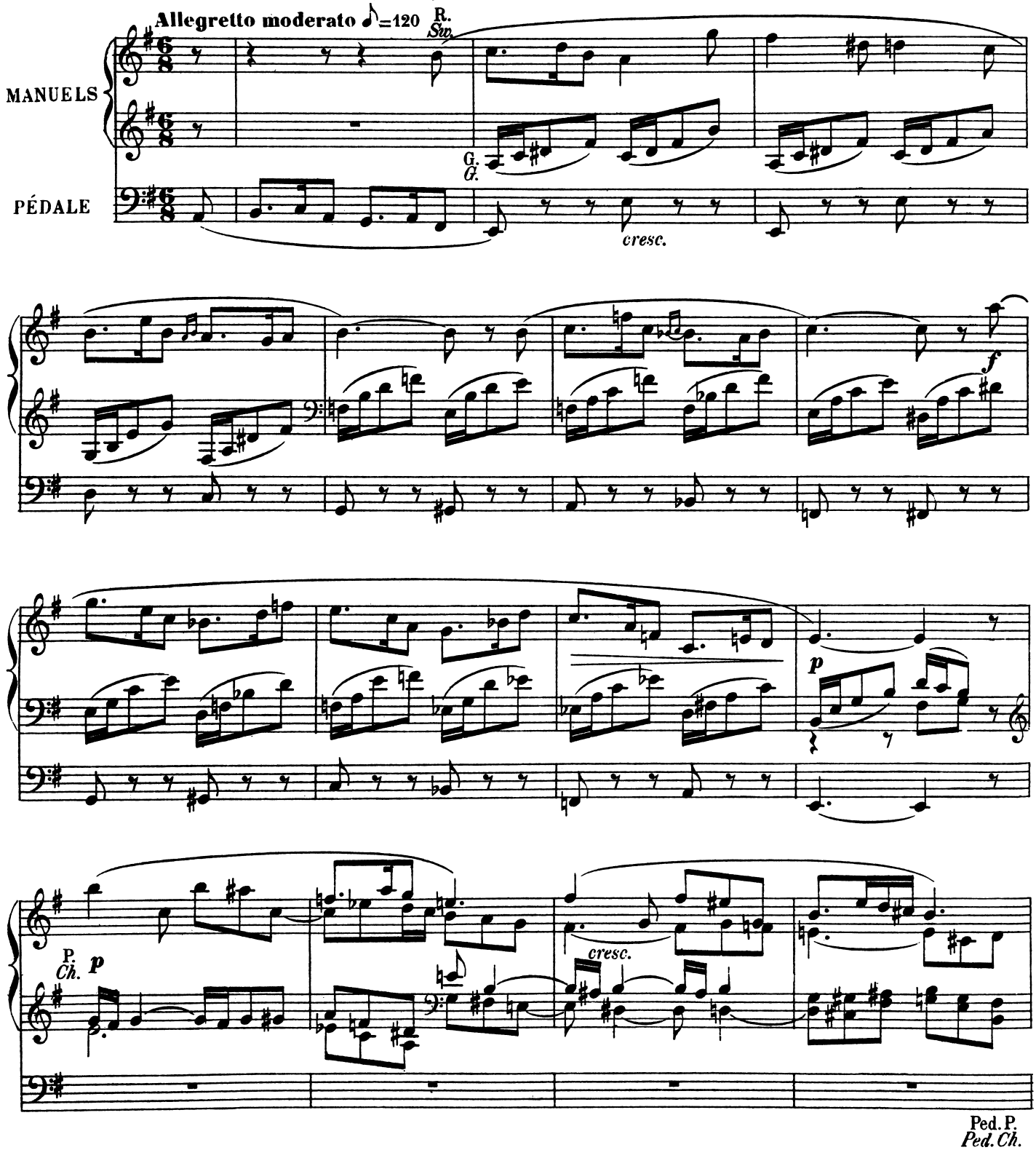

P. R.
Ch. Sw.
Tempo
R.
Sw.
poco rit.
pp
R.
Sw.
Ped. P. R.
Ped. Ch. Sw.
Ped. R.
Ped. Sw.
cresc.
P. R.
Ch. Sw.
R.
Sw.
rit.
Più lento
p
R.
Sw.

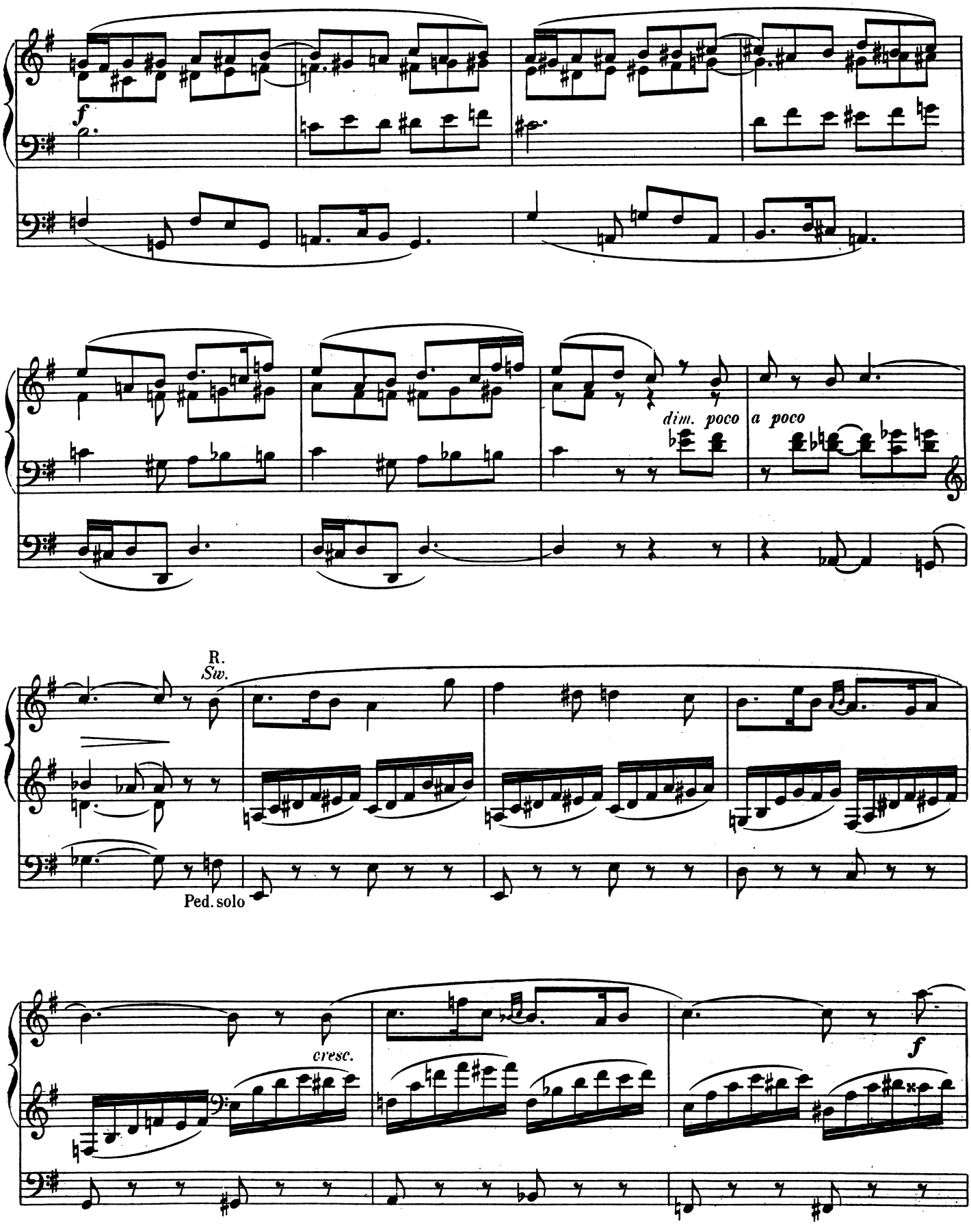
à mon ami Monsieur ZEUCH
Organiste à Boston (U.S.A)

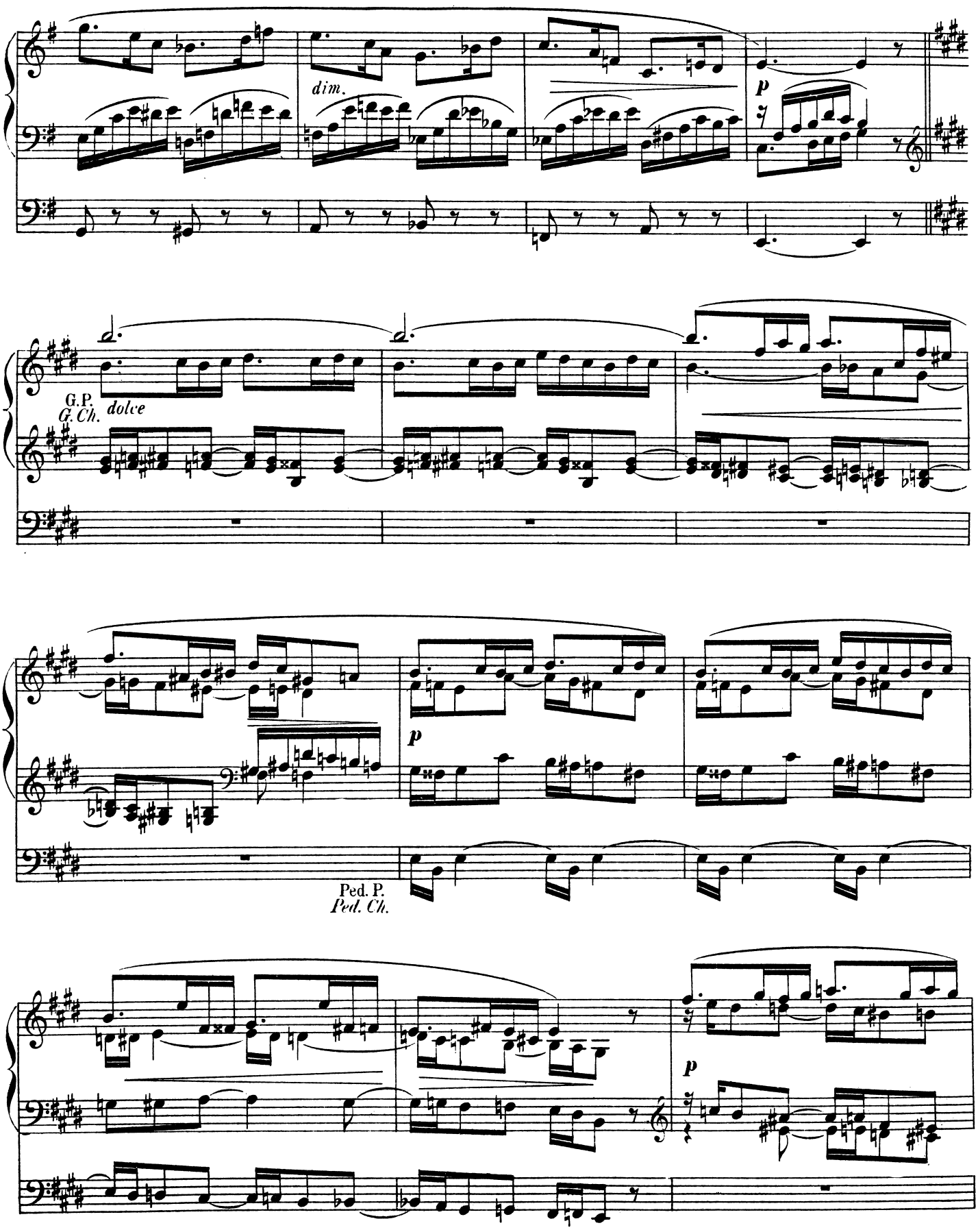
II_ SICILIENNE

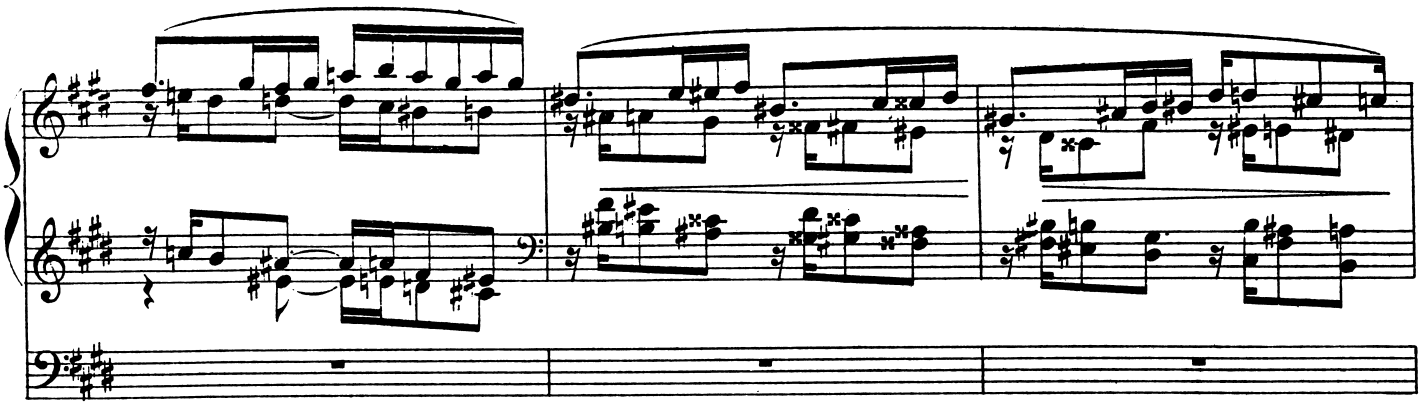
R. Hautbois, Bourdon 8
P. *(expressif)* Flûte 8_4
G. Flûte 8
Ped. Soubasse 16, Bourdon 8
Claviers séparés

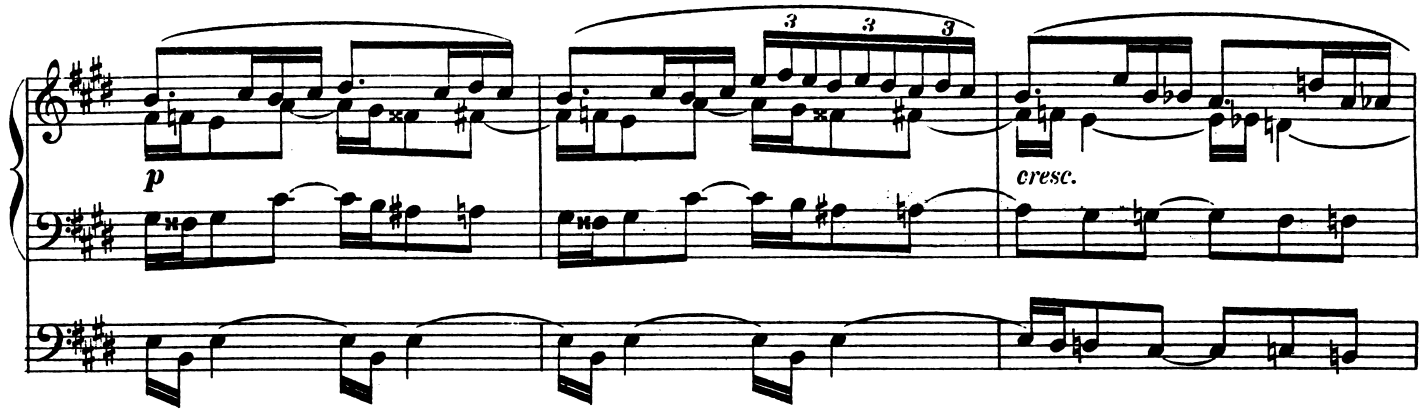
Swell: *Oboe, Stop.diap. 8*
Choir: (Expressive) *Flute 8_4*
Great: *Flute 8*
Ped: *Sub-bass 16, Stop.diap. 8*
Separ. Key-boards

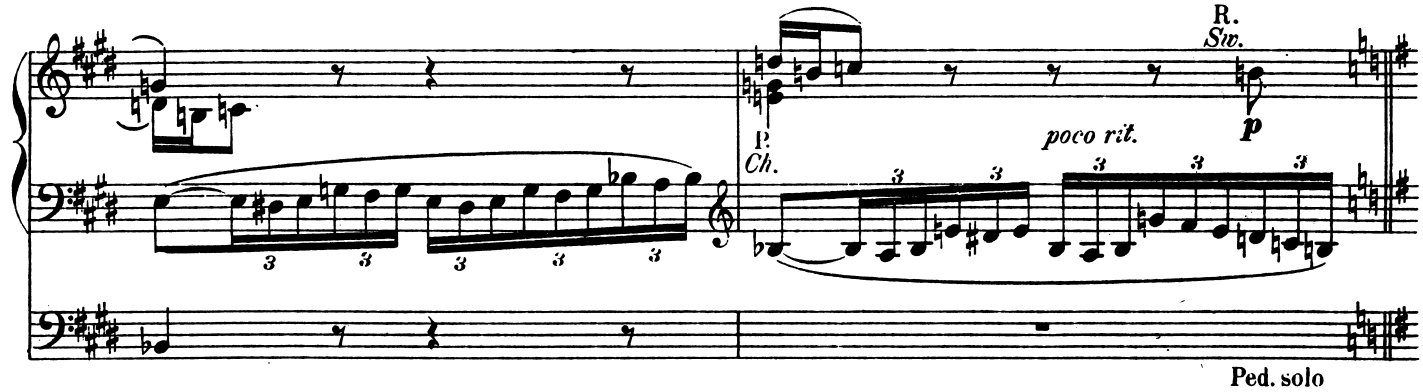


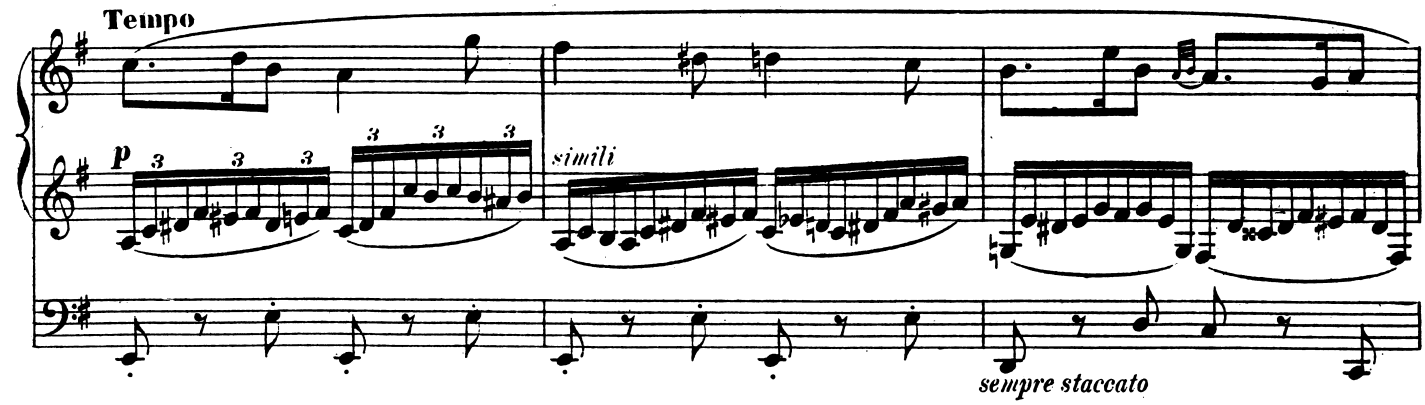

f
dim. poco
a poco
R.
Siv.
Ped. solo
cresc.
f

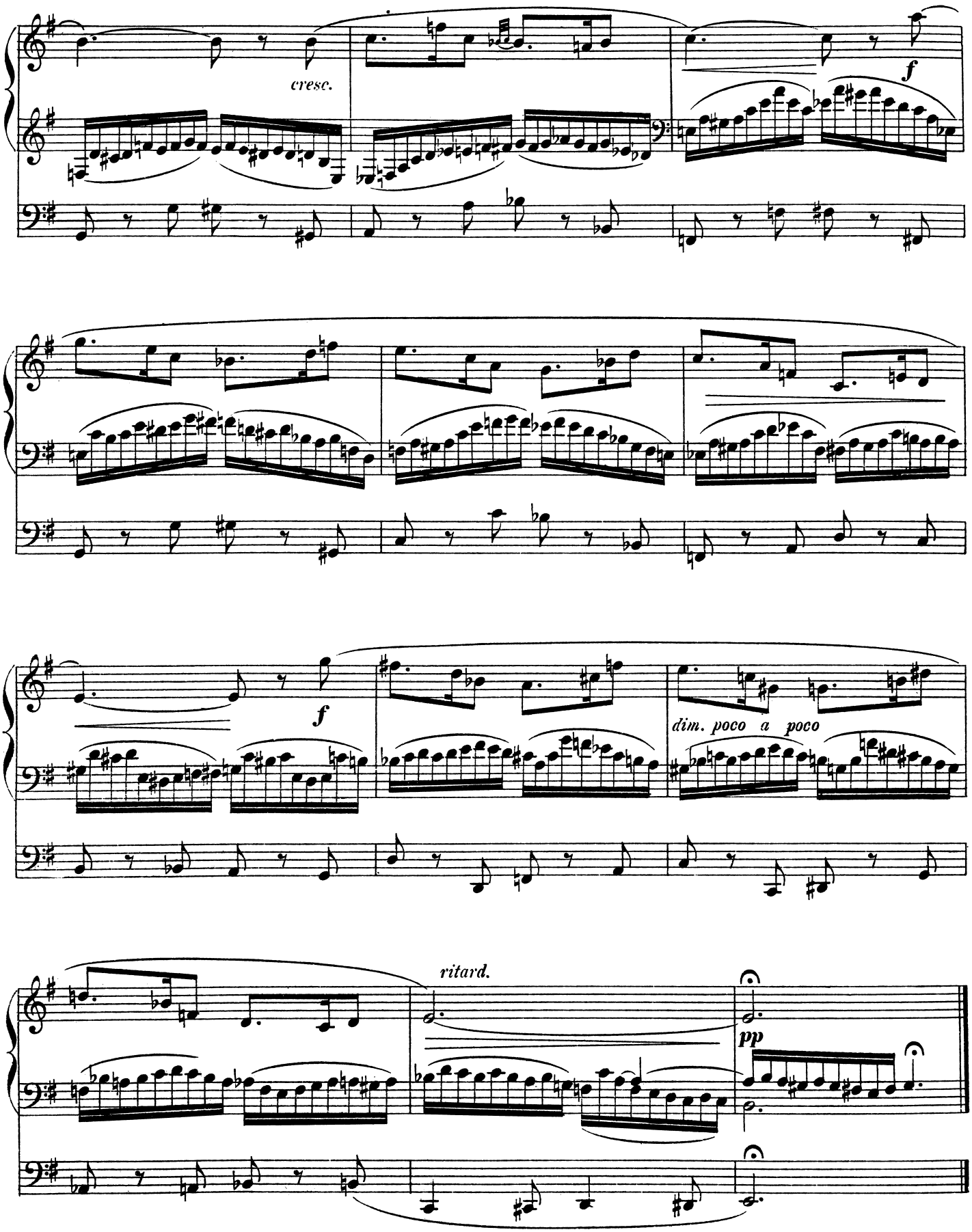

dim.
p
G.P.
G. Ch.
dolce
p
Ped. P.
Ped. Ch.
p




p
cresc.


R.
Sw.
p
P.
Ch.
poco rit.
p
Ped. solo


Tempo
p
simili
sempre staccato


cresc.
f
f
dim. poco a poco
ritard.
pp

à mon élève Madame Ruth.M.CONNISTON
Organiste à New-York.(U.S.A)

III_ HYMNE AU SOLEIL

R. Fonds et Anches 16_8_4
P. Fonds et Anches 16_8_4
G. Fonds et Anches 16_8_4
Ped. Fonds et Anches 32_16_8_4
Claviers accouplés

Swell: Foundation stops and Reeds 16_8_4
Choir: Foundation stops and Reeds 16_8_4
Great: Foundation stops and Reeds 16_8_4
Ped: Foundation stops and Reeds 32_16_8_4
Key-boards coupled

Maestoso ♩ = 72

MANUELS

PÉDALE

G.P.R.
G.Ch.Sw. fff

Ped. G.P.R.
Ped. G. Ch. Sw.

G. fonds
(*G.found.st.*)

P. fonds
(*Ch.found.st.*)

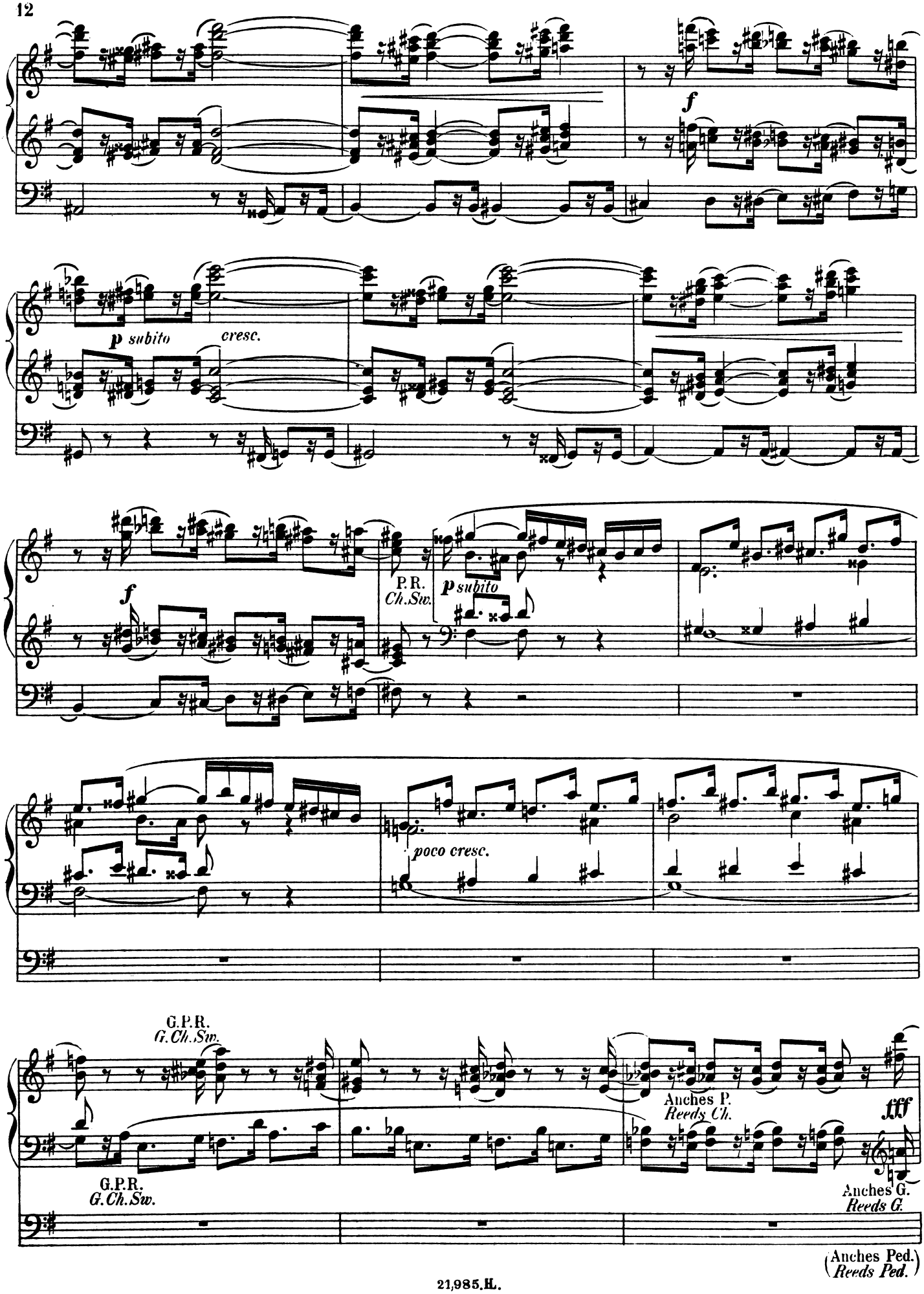
Ped. fonds
(*Ped.found.st.*)

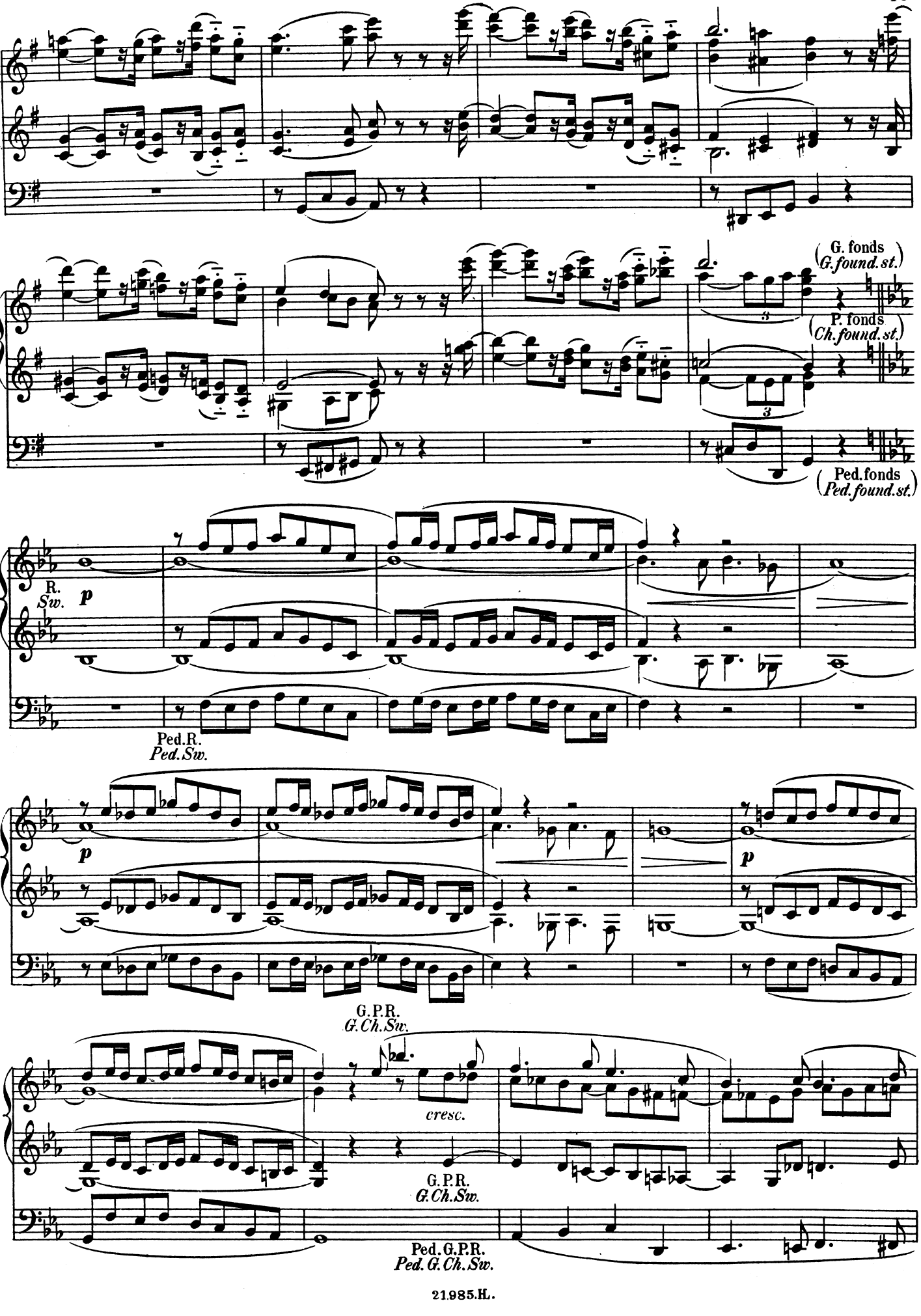
P.R.
Ch.Sw.

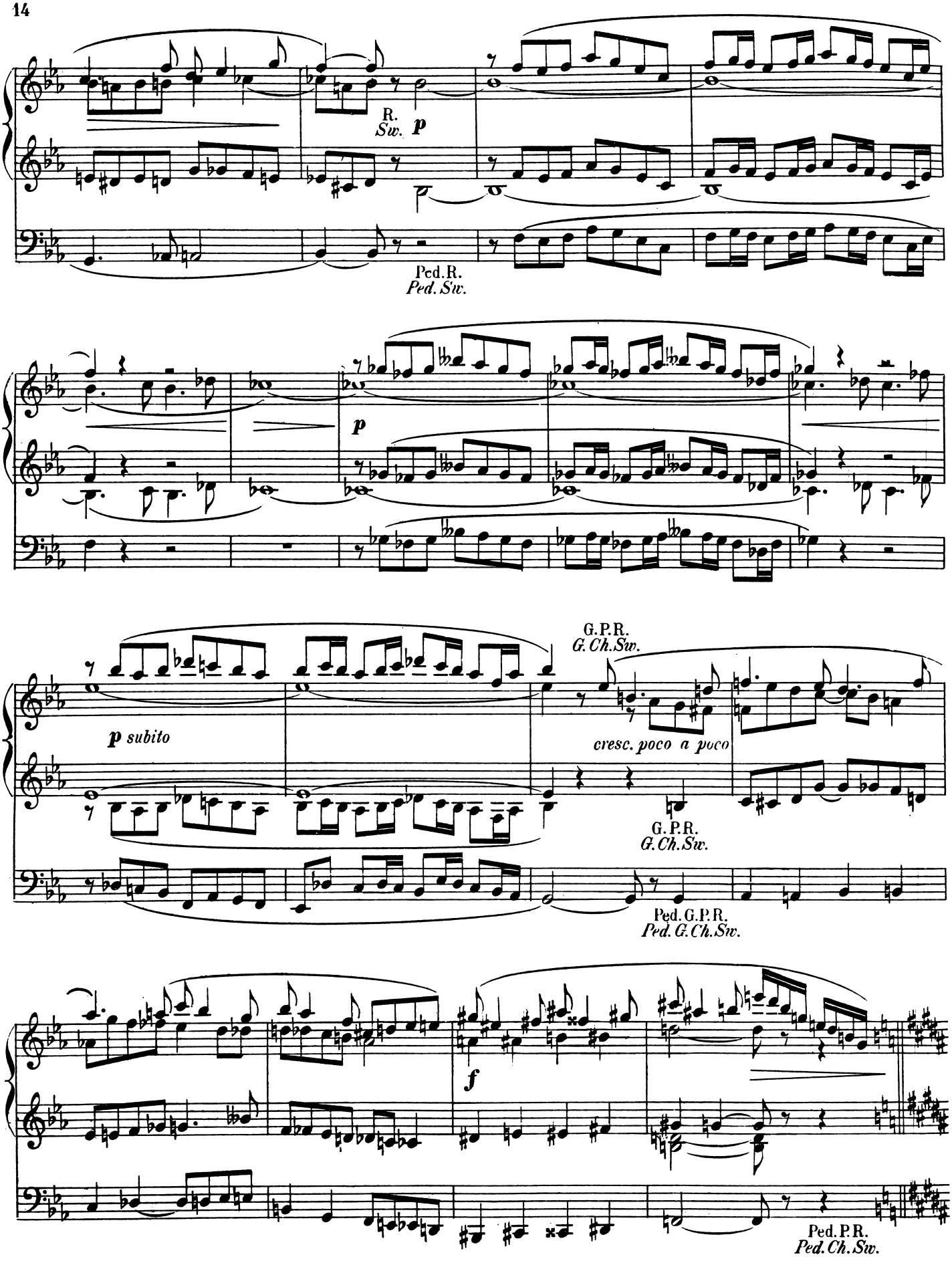
Ped. P.R.
Ped.Ch.Sw.

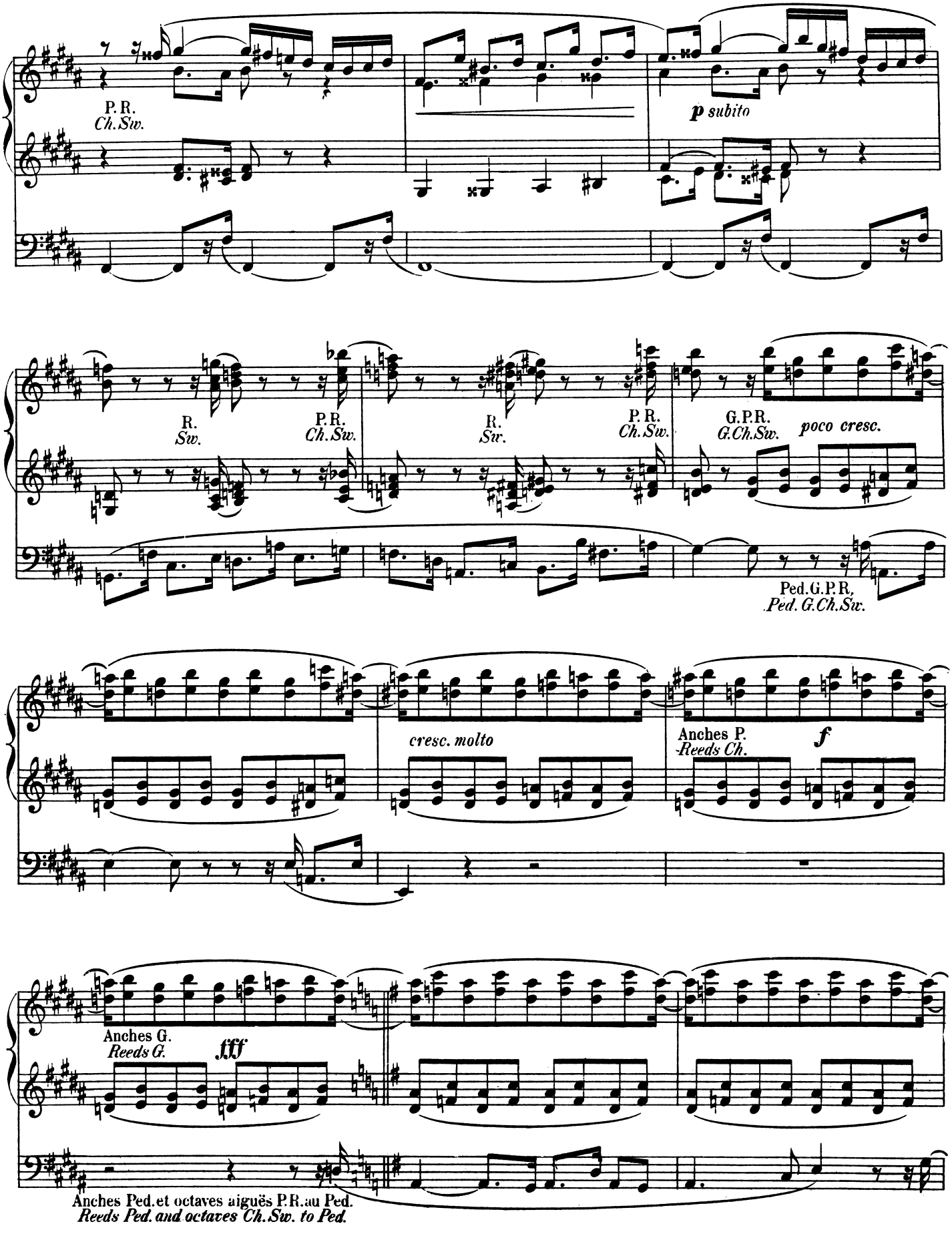
G.P.R.
G.Ch.Sw.

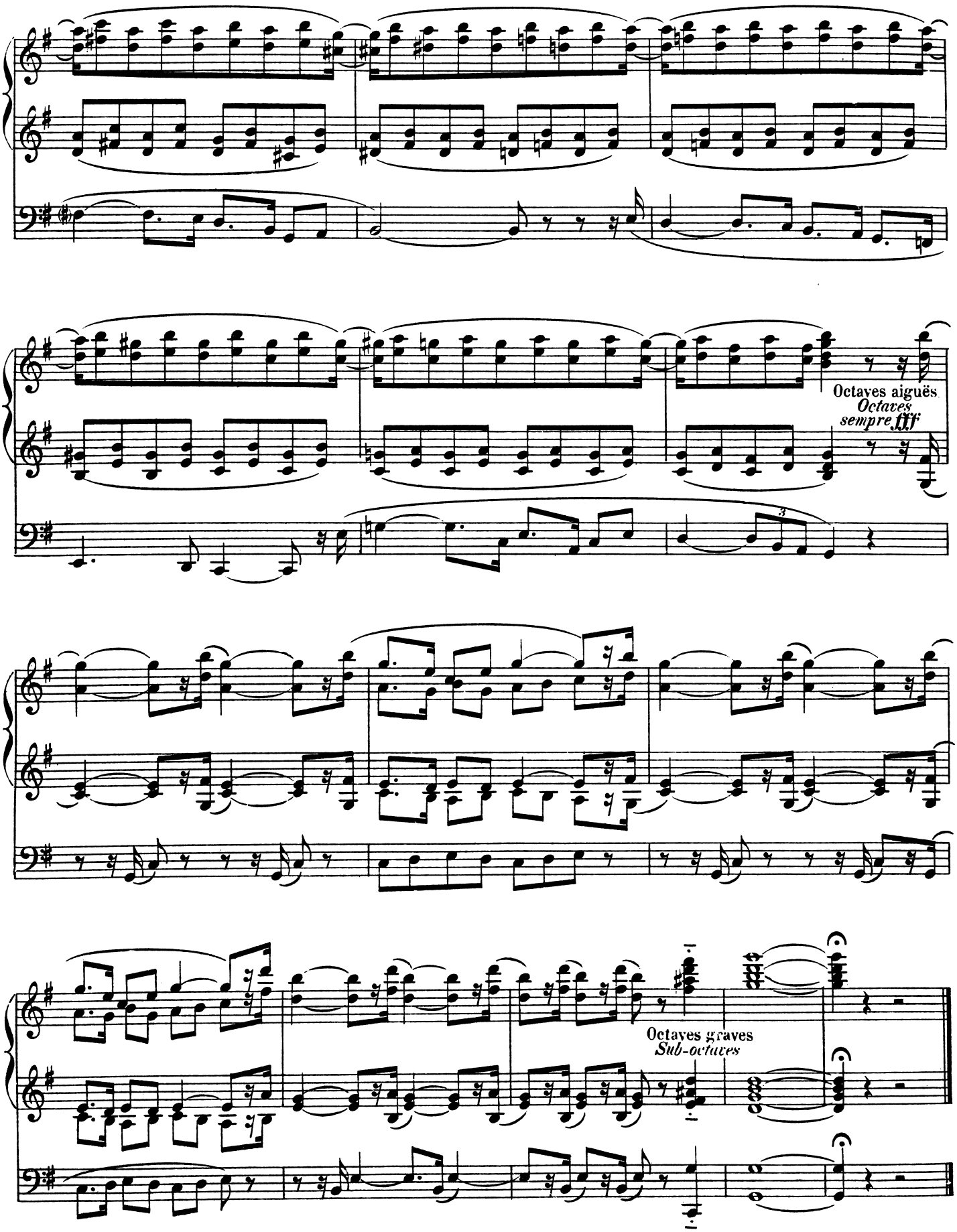
Ped. G.P.R.
Ped.G.Ch.Sw.


f
p subito
cresc.
f
P.R.
Ch.Sw.
p subito
poco cresc.
G.P.R.
G.Ch.Sw.
Anches P.
Reeds Ch.
fff
G.P.R.
G.Ch.Sw.
Anches G.
Reeds G.
(Anches Ped.
Reeds Ped.)


G. fonds
G.found.st.
P. fonds
Ch.found.st.
Ped.fonds
Ped.found.st.
R.
Sw.
p
Ped.R.
Ped.Sw.
p
p
G.P.R.
G.Ch.Sw.
cresc.
G.P.R.
G.Ch.Sw.
Ped.G.P.R.
Ped.G.Ch.Sw.


R.
Sw. p
Ped. R.
Ped. Sw.
p
p subito
G. P. R.
G. Ch. Sw.
cresc. poco a poco
G. P. R.
G. Ch. Sw.
Ped. G. P. R.
Ped. G. Ch. Sw.
f
Ped. P. R.
Ped. Ch. Sw.


P. R.
Ch. Sw.
p subito
R.
Sw.
P. R.
Ch. Sw.
R.
Sw.
P. R.
Ch. Sw.
G. P. R.
G. Ch. Sw.
poco cresc.
Ped. G. P. R.
Ped. G. Ch. Sw.
cresc. molto
Anches P.
Reeds Ch.
f
Anches G.
Reeds G.
fff
Anches Ped. et octaves aiguës P. R. au Ped.
Reeds Ped. and octaves Ch. Sw. to Ped.

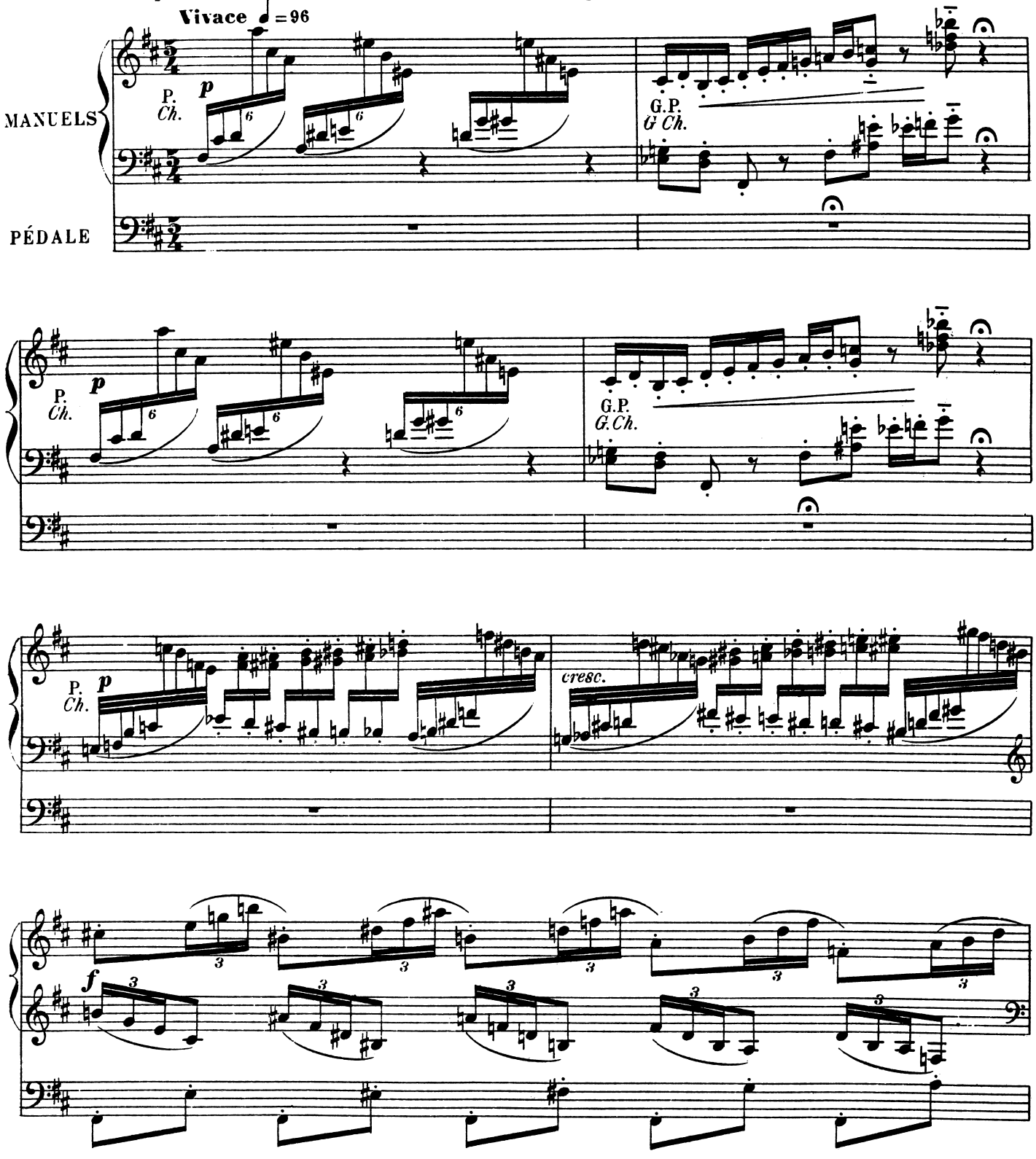

Octaves aiguës
Octaves
sempre fff
Octaves graves
Sub-octaves

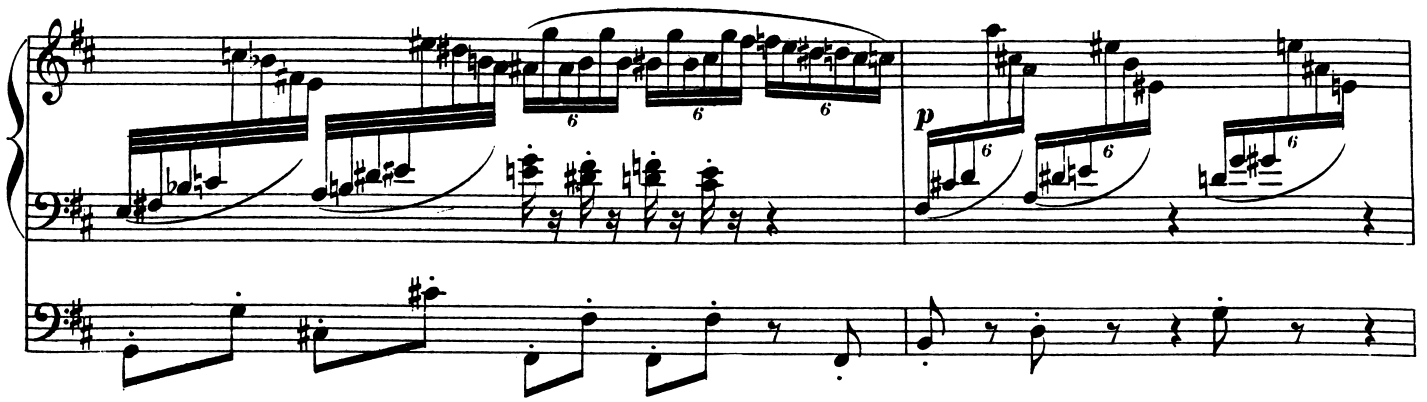
à mon ami Charles COURBOUIN
Organiste de Wanamaker Auditorium à Philadelphie (U.S.A)

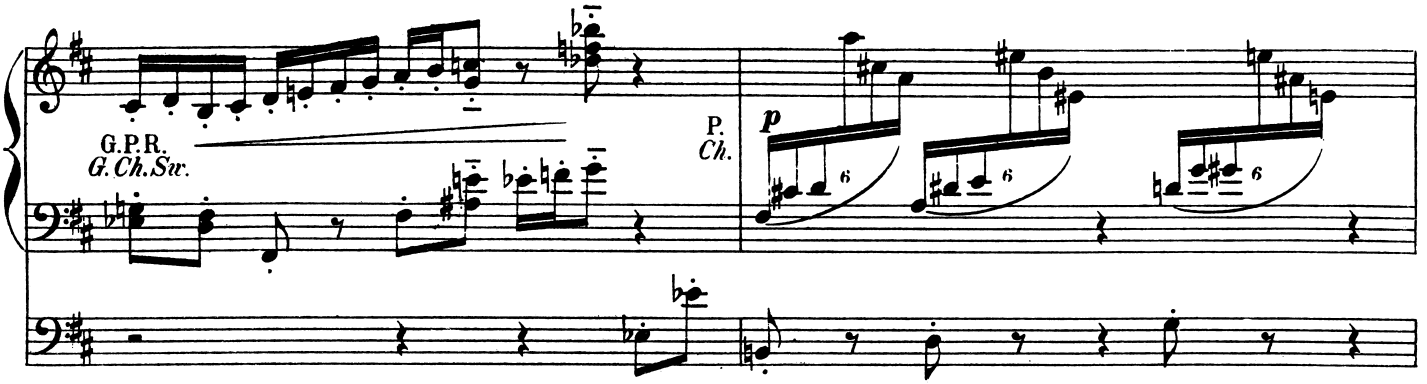
IV_ FEUX FOLLETS

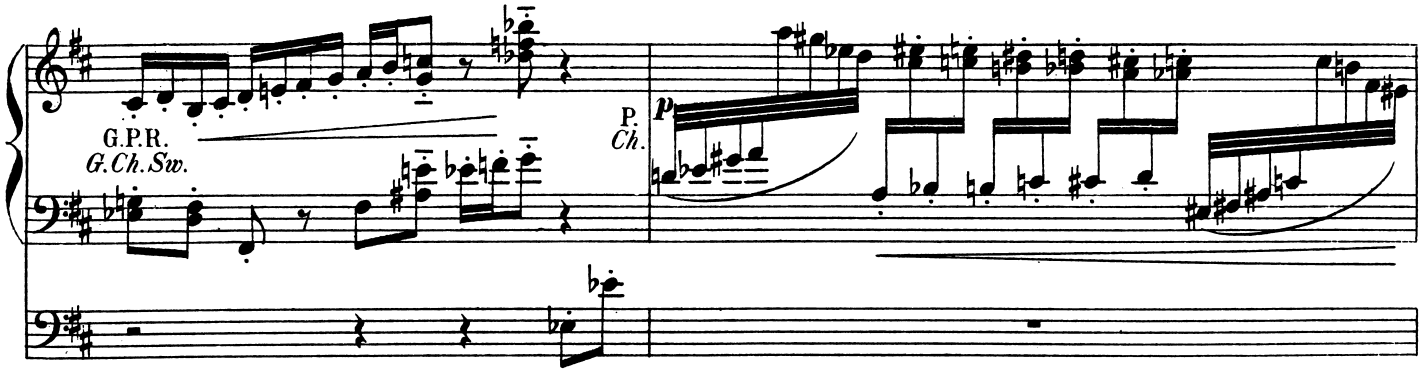
R. Cor de nuit 8, Flûte 4, Voix humaine
P. *(expressif)* Bourdon 8, Flûte 4, Flageolet-Nasard
G. Flûte et Bourdon 8, Salicional 8, Octave 4
Ped. Flûtes 16_8
G. accouplé au P.

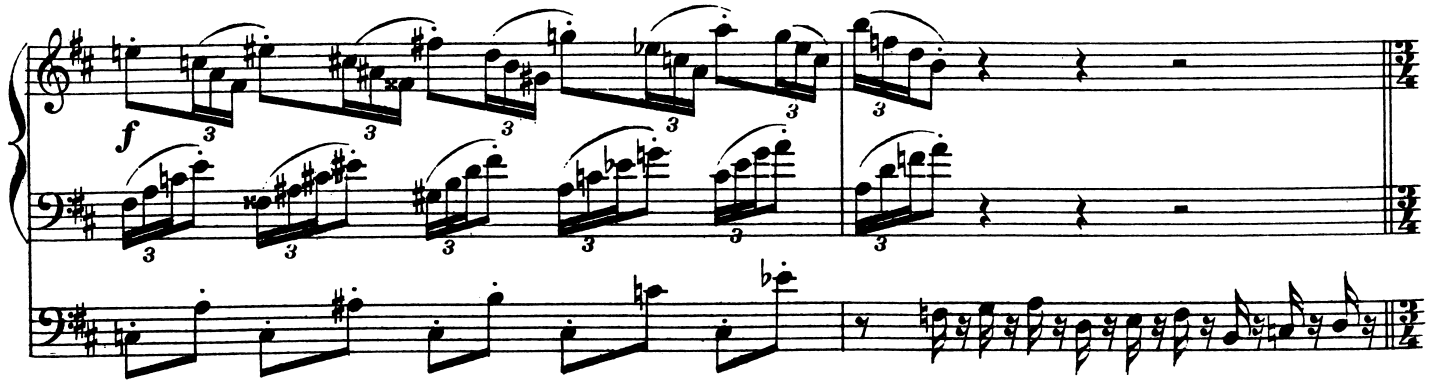
Swell: *Cor de nuit 8, Flute 4, V. humana*
Choir: (Expressive) *Stop. diap. 8, Flute 4, Flageolet Dulciana cornet*
Great: *Flute, Stop. diap. 8, Salicional 8, Octave 4*
Ped: *Flutes 16_8*
G. coupled to Ch.

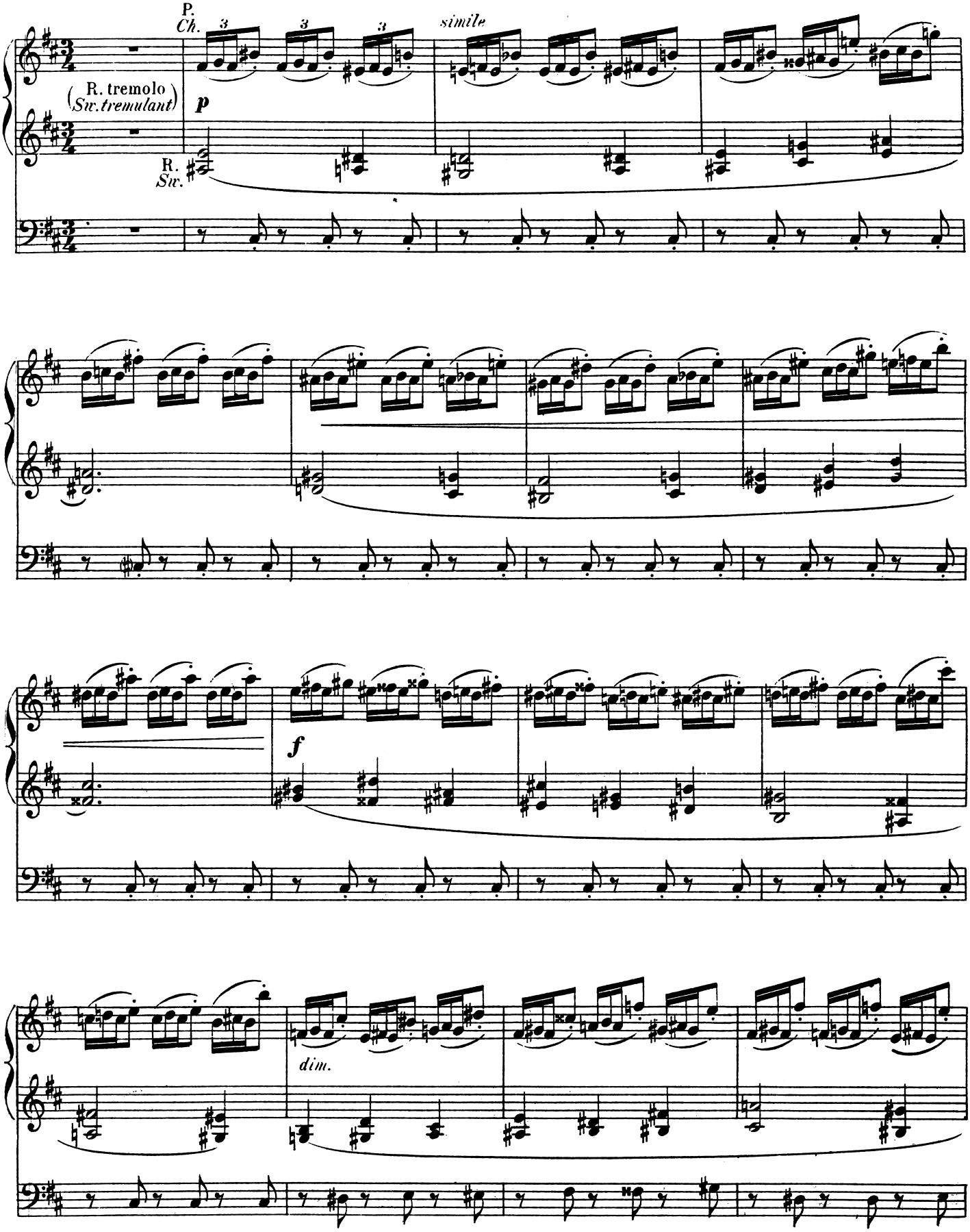


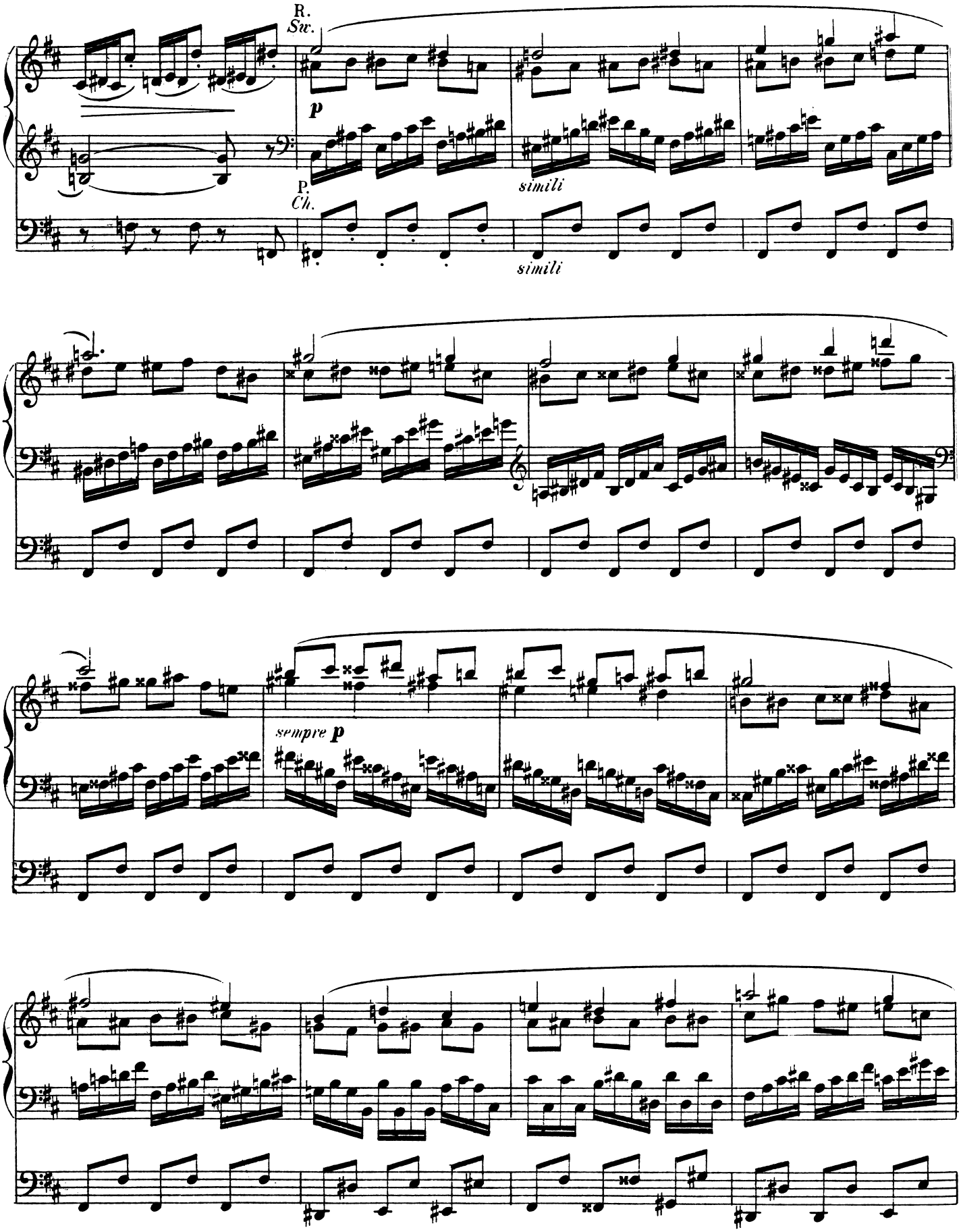


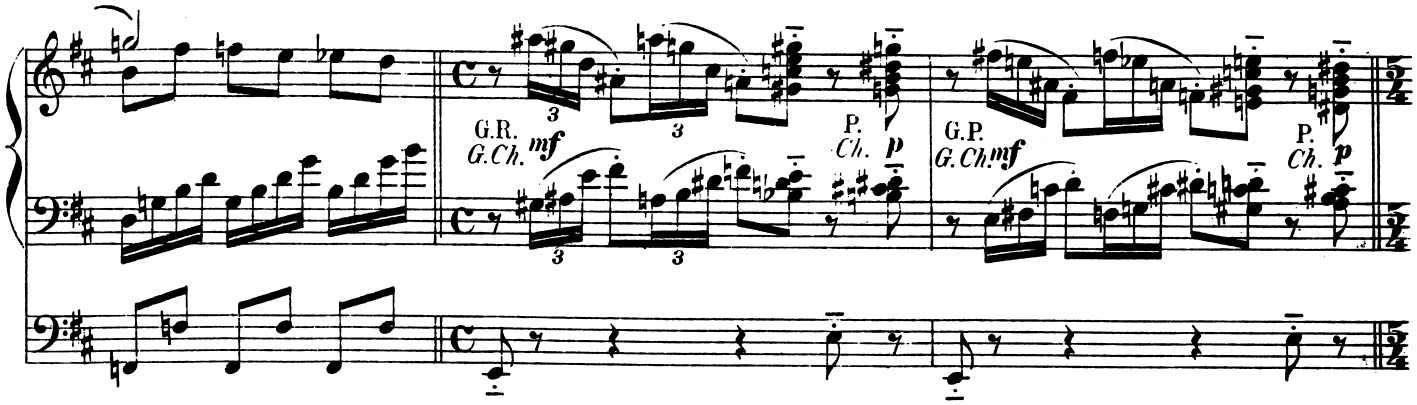

G.P.R.
G.Ch.Sw.
P.
Ch.

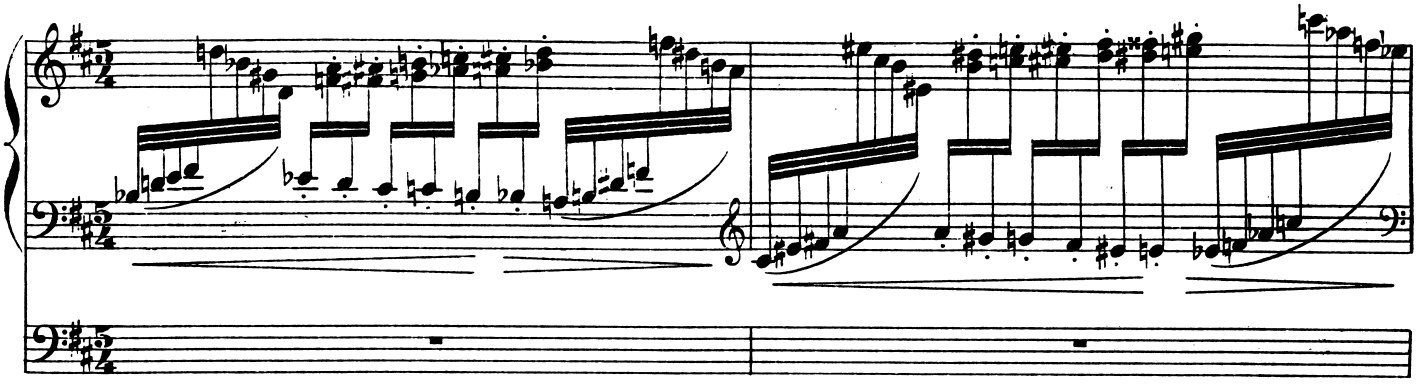

G.P.R.
G.Ch.Sw.
P.
Ch.

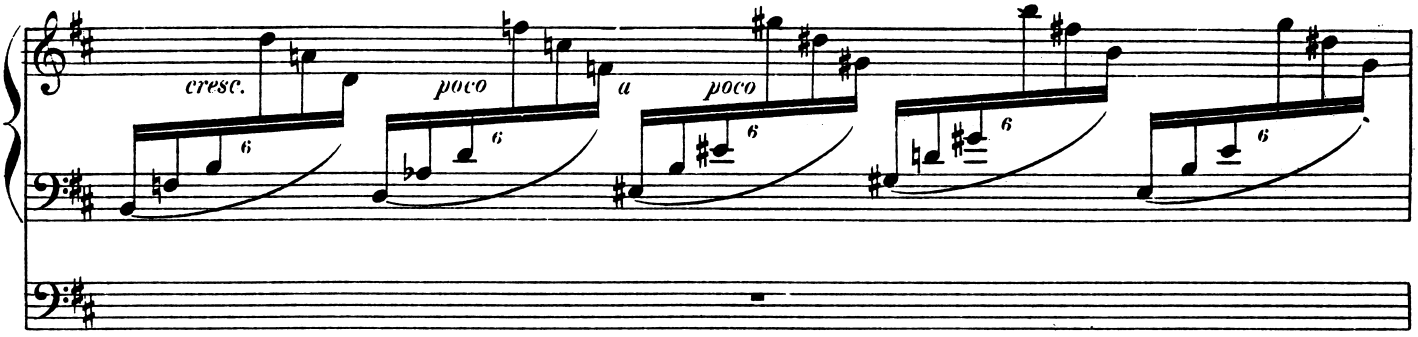


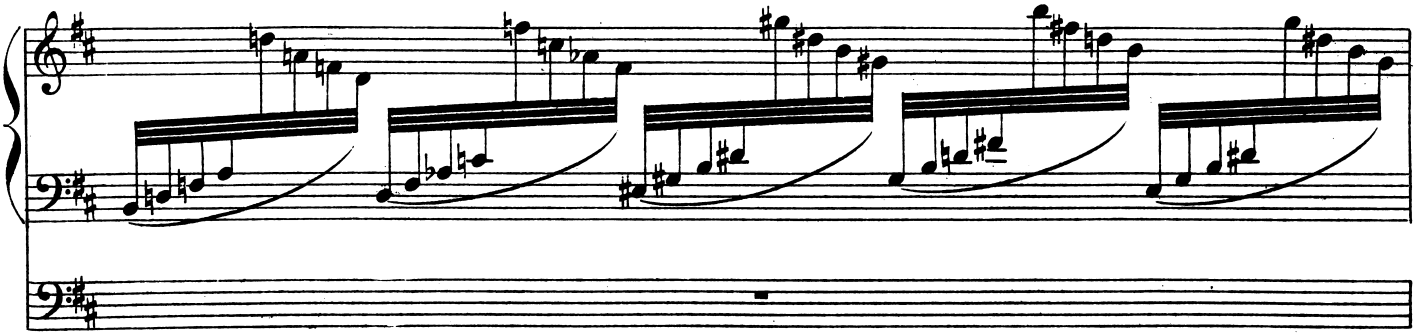

P.
Ch.
simile
R. tremolo
(Sw. tremulant)
p
R.
Sw.
f
dim.

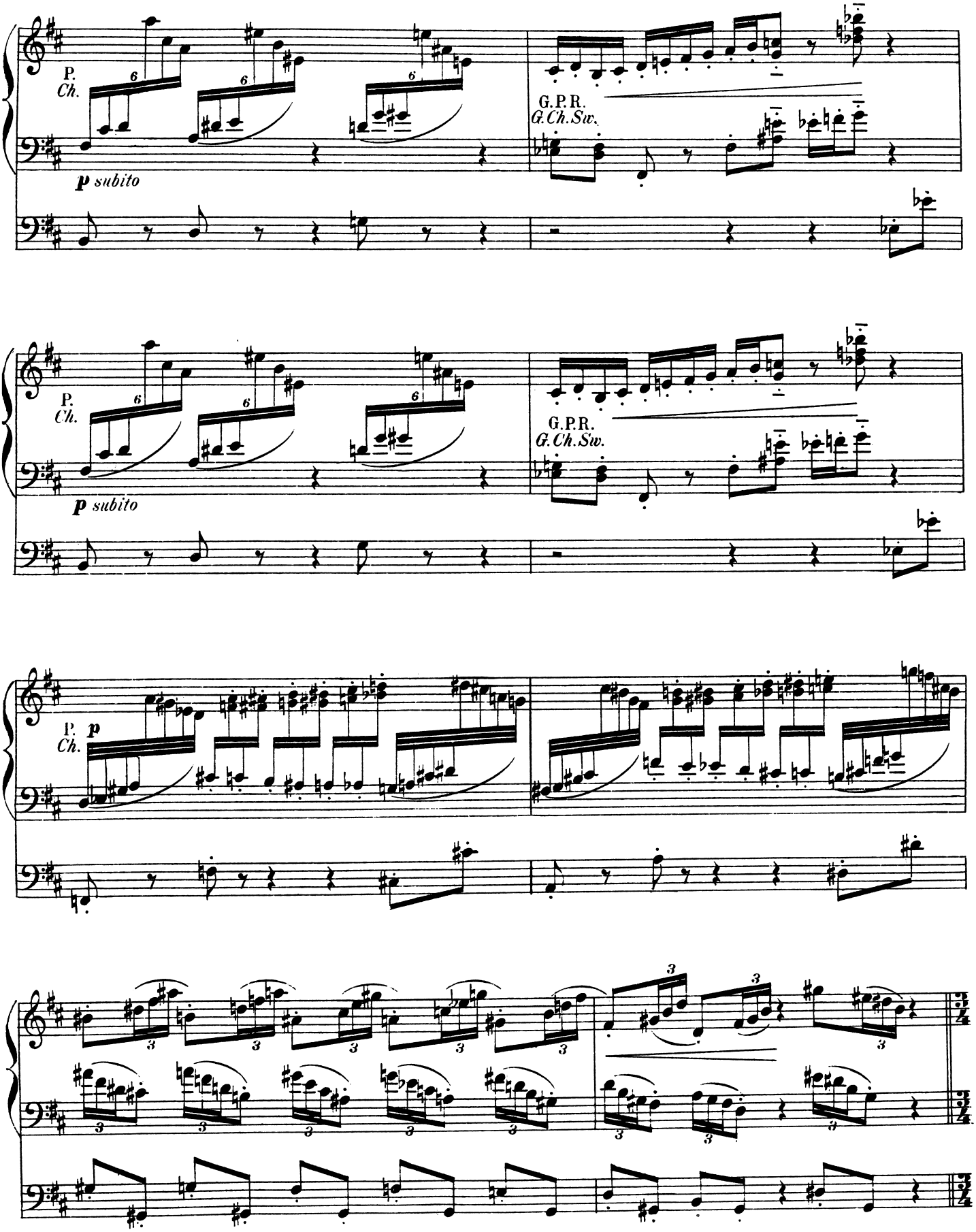

R.
Sw.
p
P.
Ch.
simili
simili
sempre p

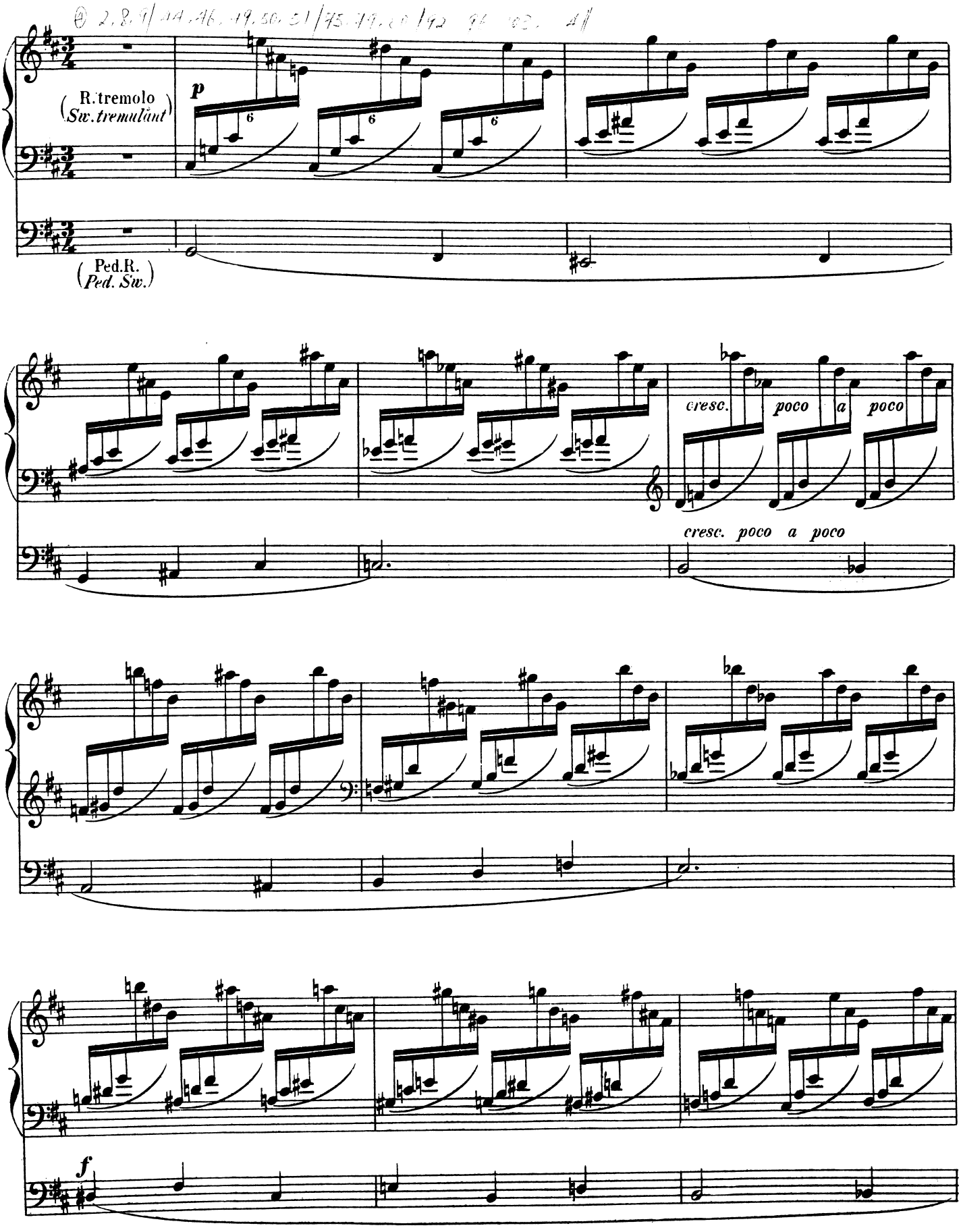

G.R.
G.Ch.
mf
P.
Ch.
p
G.P.
G.Ch.
mf
P.
Ch.
p

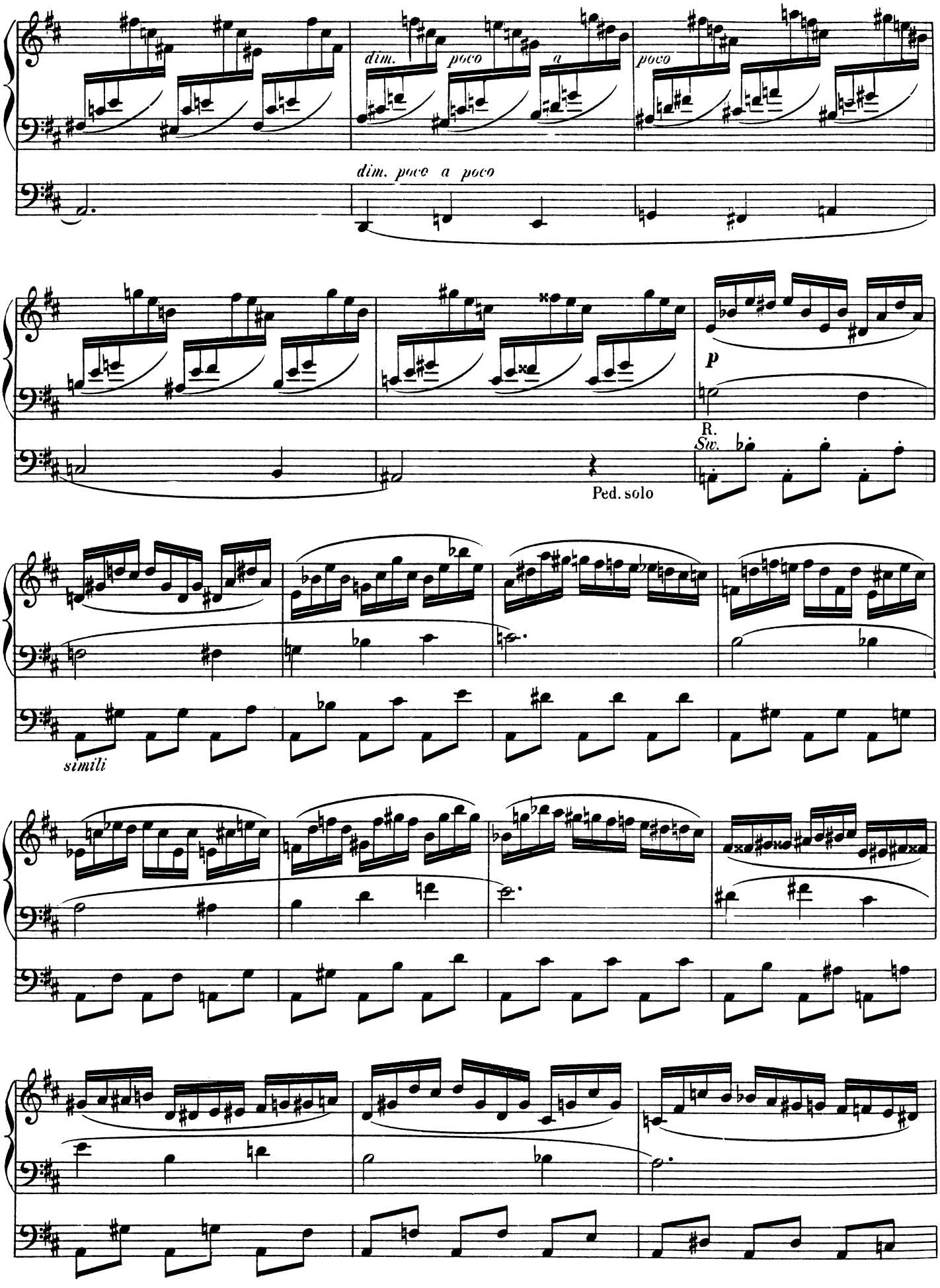


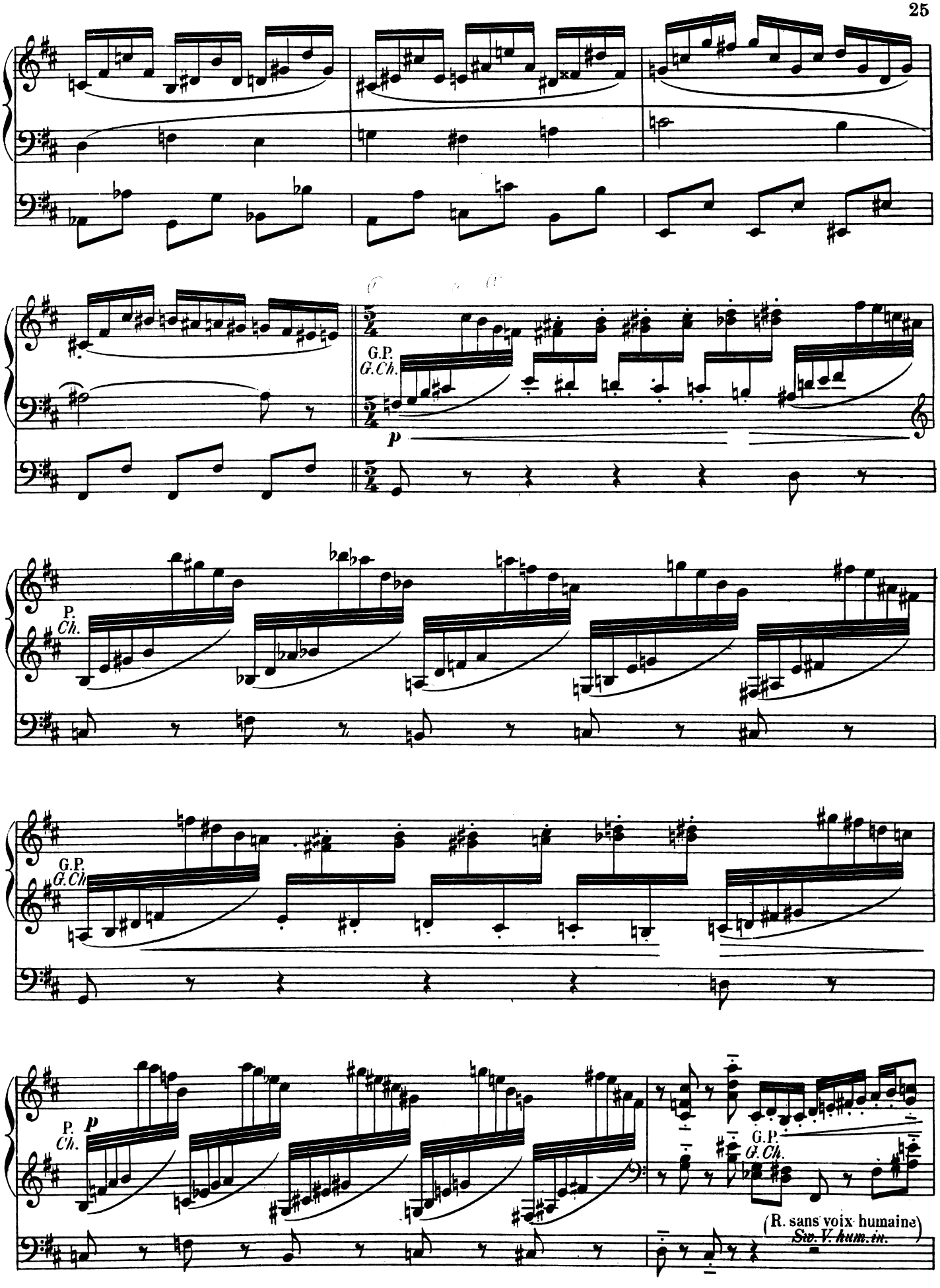

cresc.
poco
a
poco

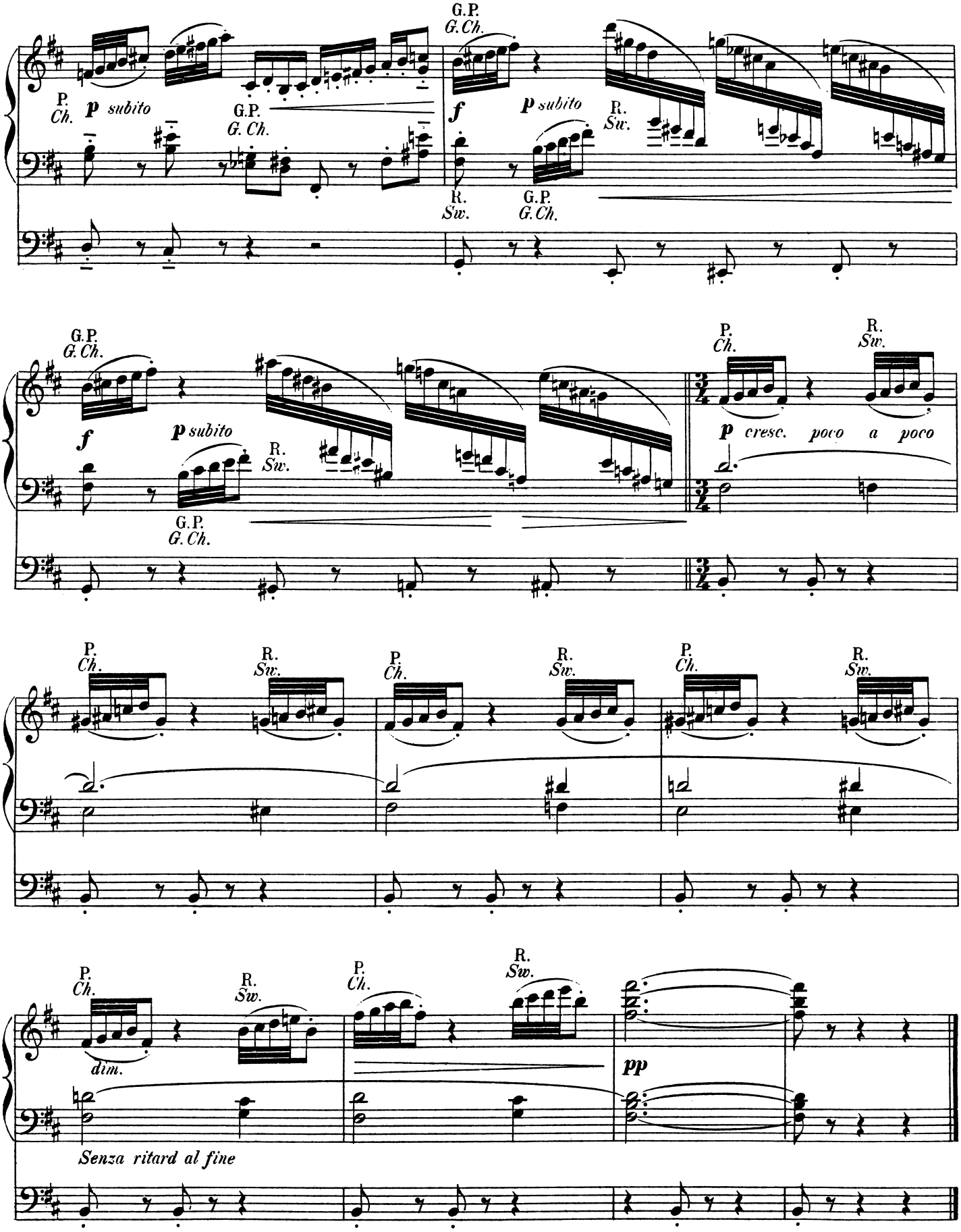



P.
Ch.
p subito
G.P.R.
G.Ch.Sw.
P.
Ch.
p subito
G.P.R.
G.Ch.Sw.
P.
Ch.
p


R. tremolo
Sw. tremulant
p
6
6
6
Ped. R.
Ped. Sw.
cresc. poco a poco
cresc. poco a poco
f


dim.
poco
a
poco
dim. poco a poco
p
R.
Sw.
Ped. solo
simili

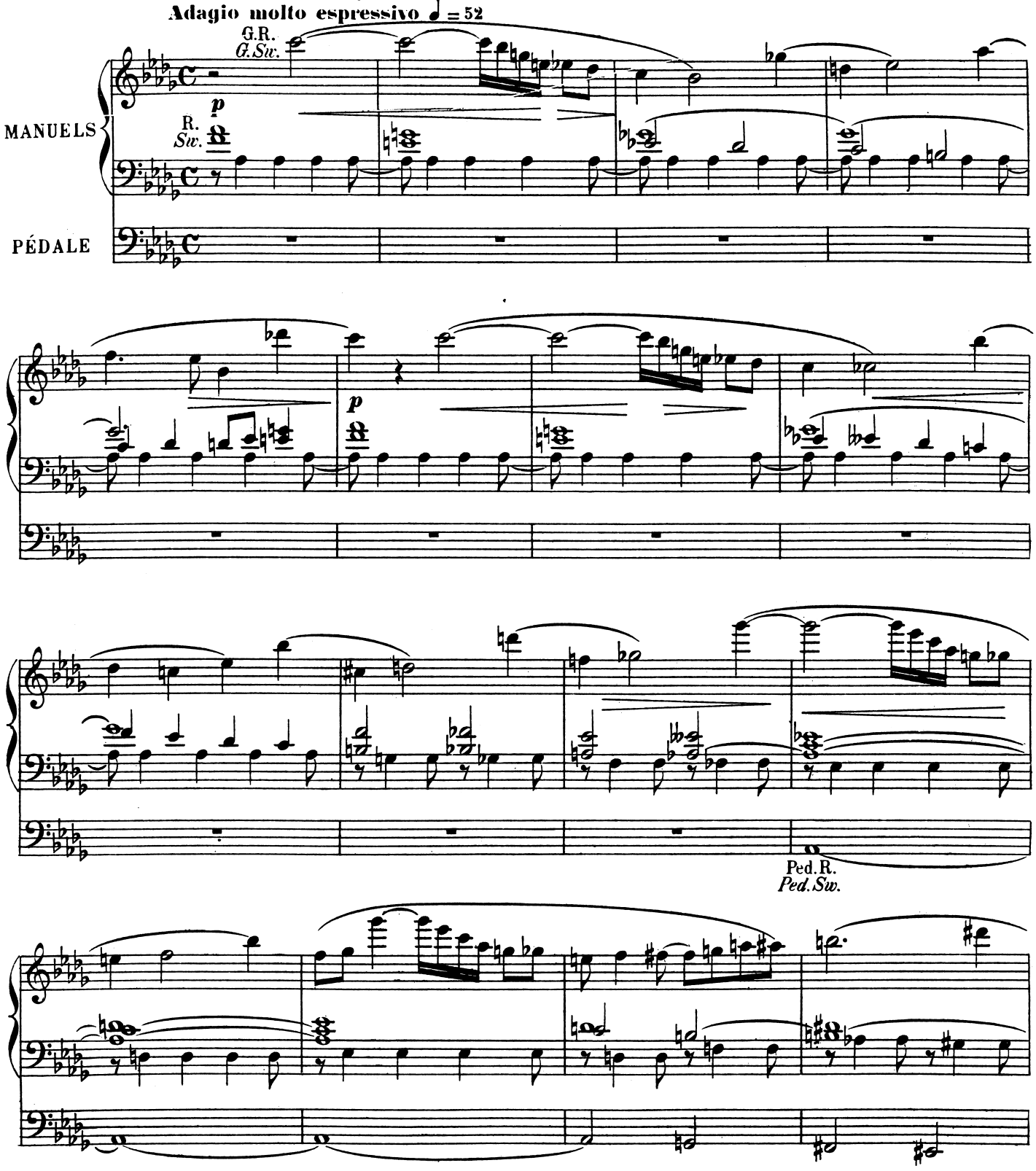

G.P.
G.Ch.
p
P.
Ch.
G.P.
G.Ch.
P.
Ch.
p
G.P.
G.Ch.
(R. sans voix humaine)
Sw. V. hum. in.

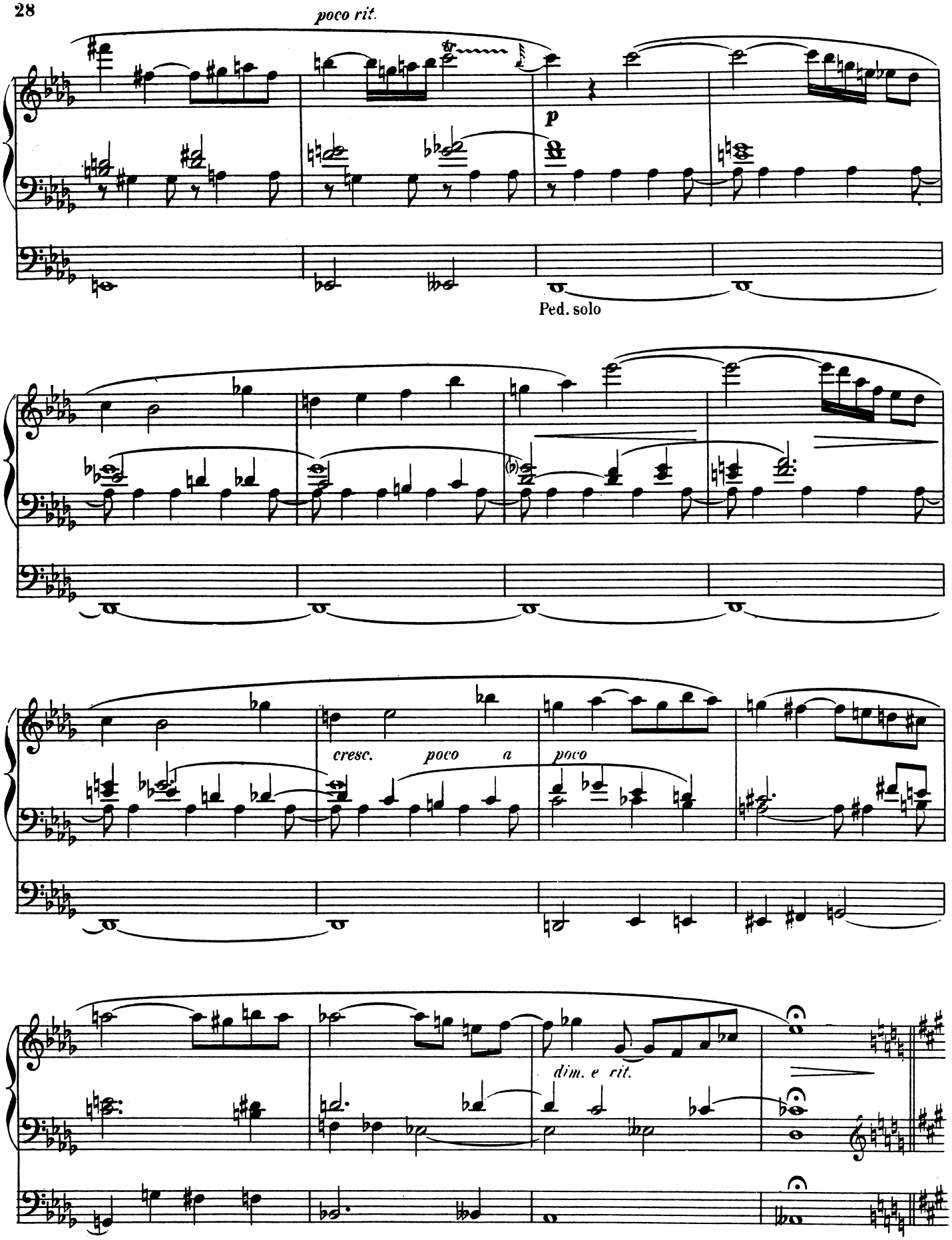

P. Ch.
p subito
G.P. G. Ch.
R. Sw.
f
p subito
cresc. poco a poco
dim.
pp
Senza ritard al fine

V_ CLAIR DE LUNE

R. Flûte et Gambe 8 | *Swell: Flute and Gamba 8*
P. Fonds 8 | *Choir: Foundation stops 8*
G. Flûte 8 | *Great: Flute 8*
Ped. Fonds doux 8_16 | *Ped: Soft found. st. 8_16*

Adagio molto espressivo ♩ = 52




poco rit.
p
Ped. solo
cresc.
poco a
poco
dim. e rit.

(R. Voix Céleste)
Sw. V. cel.

P.
Ch. **p**

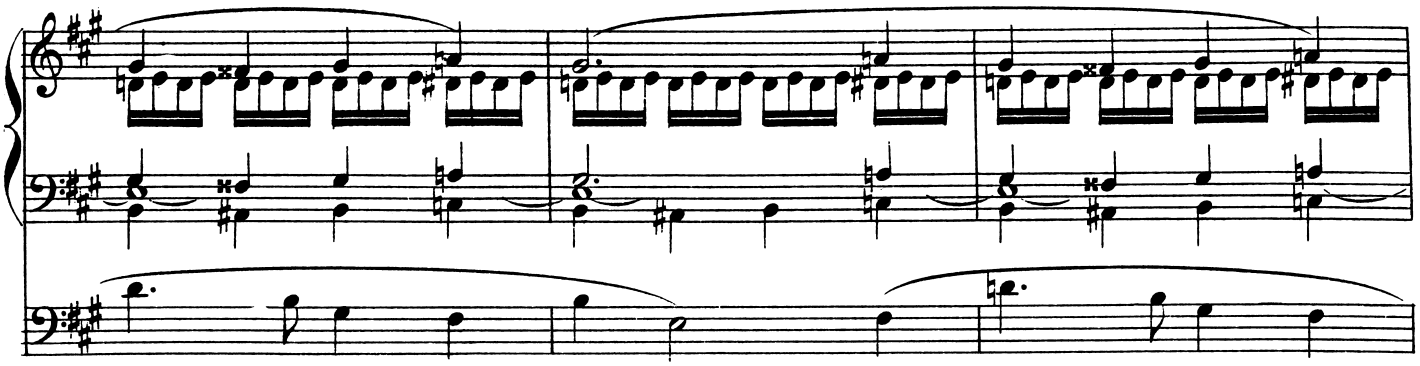
(G. fonds 8
G. found. st. 8)

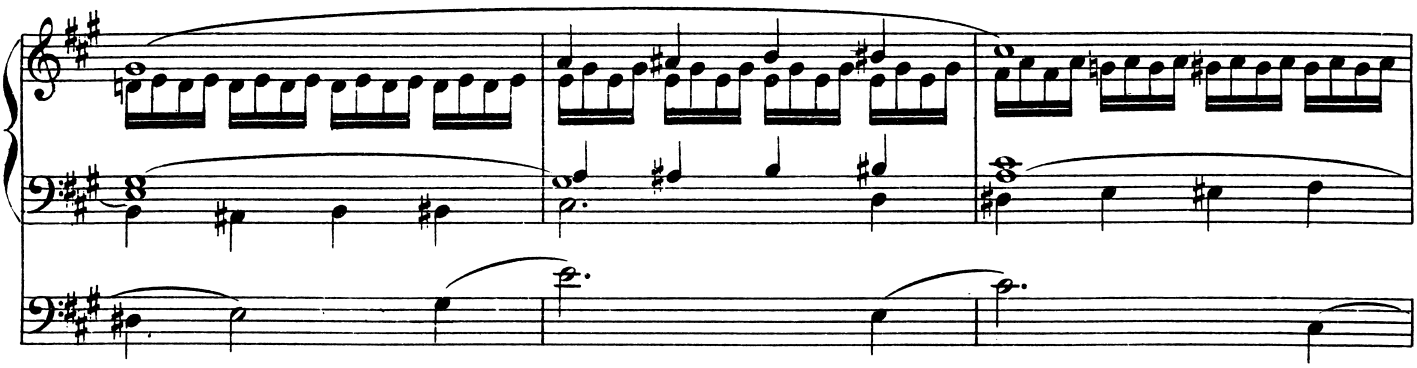
R.
Sw.
f

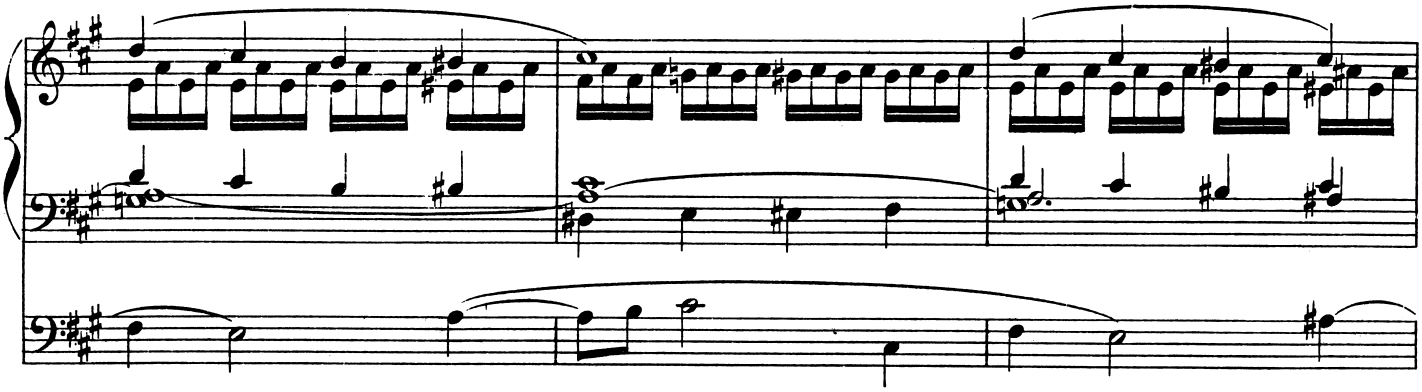
(Ped. fonds 8
Ped. found. st. 8)

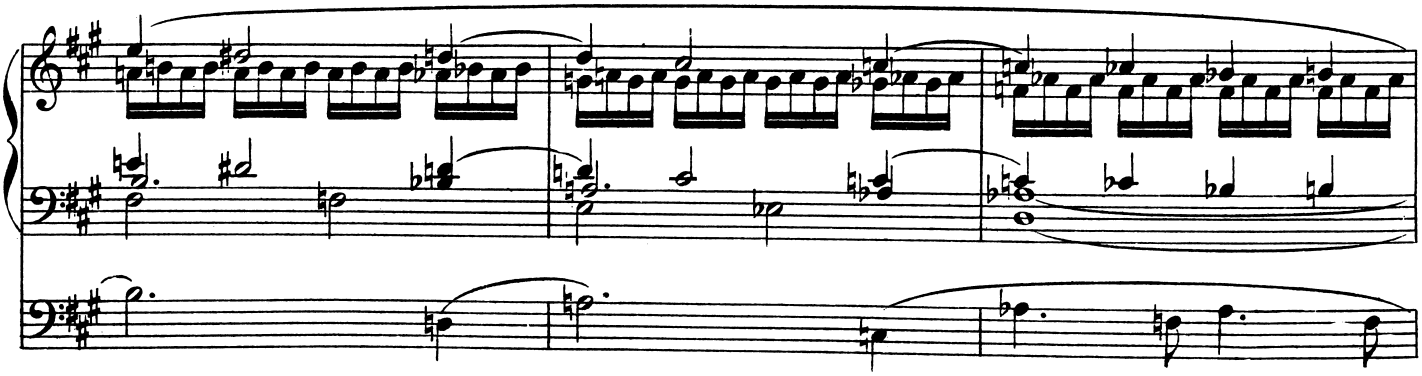
Ped. P. R.
Ped. Ch. Sw.

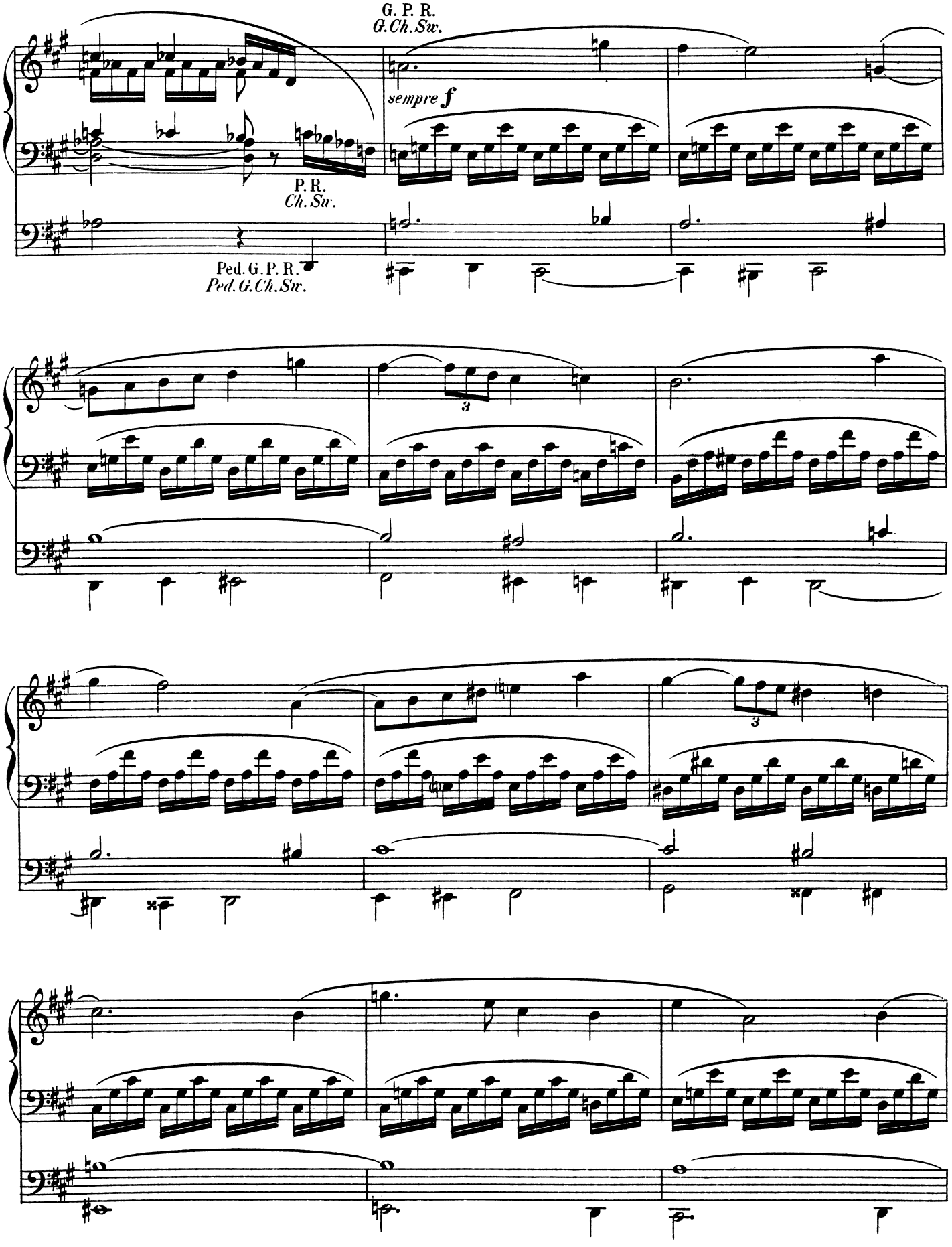
f

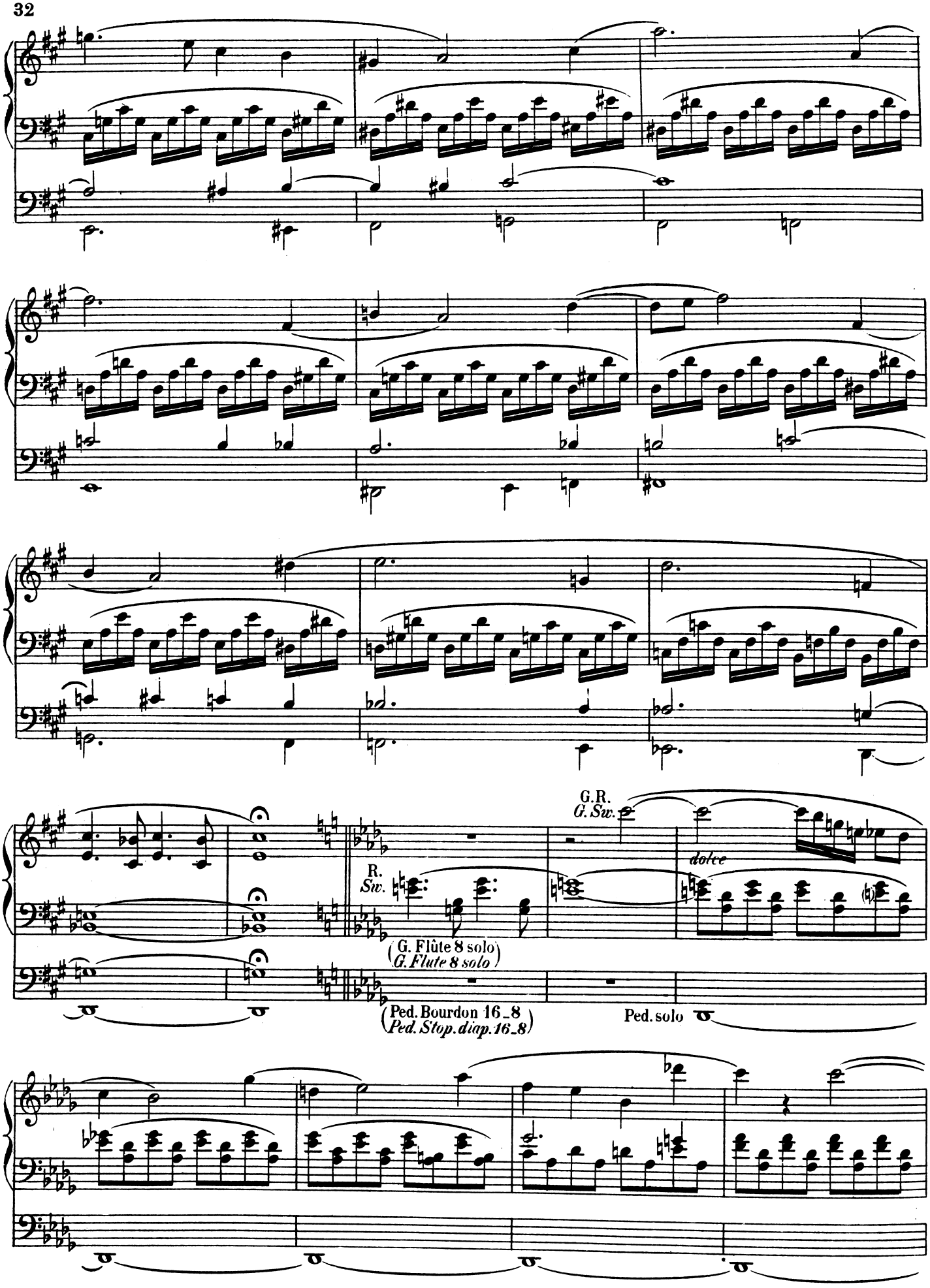


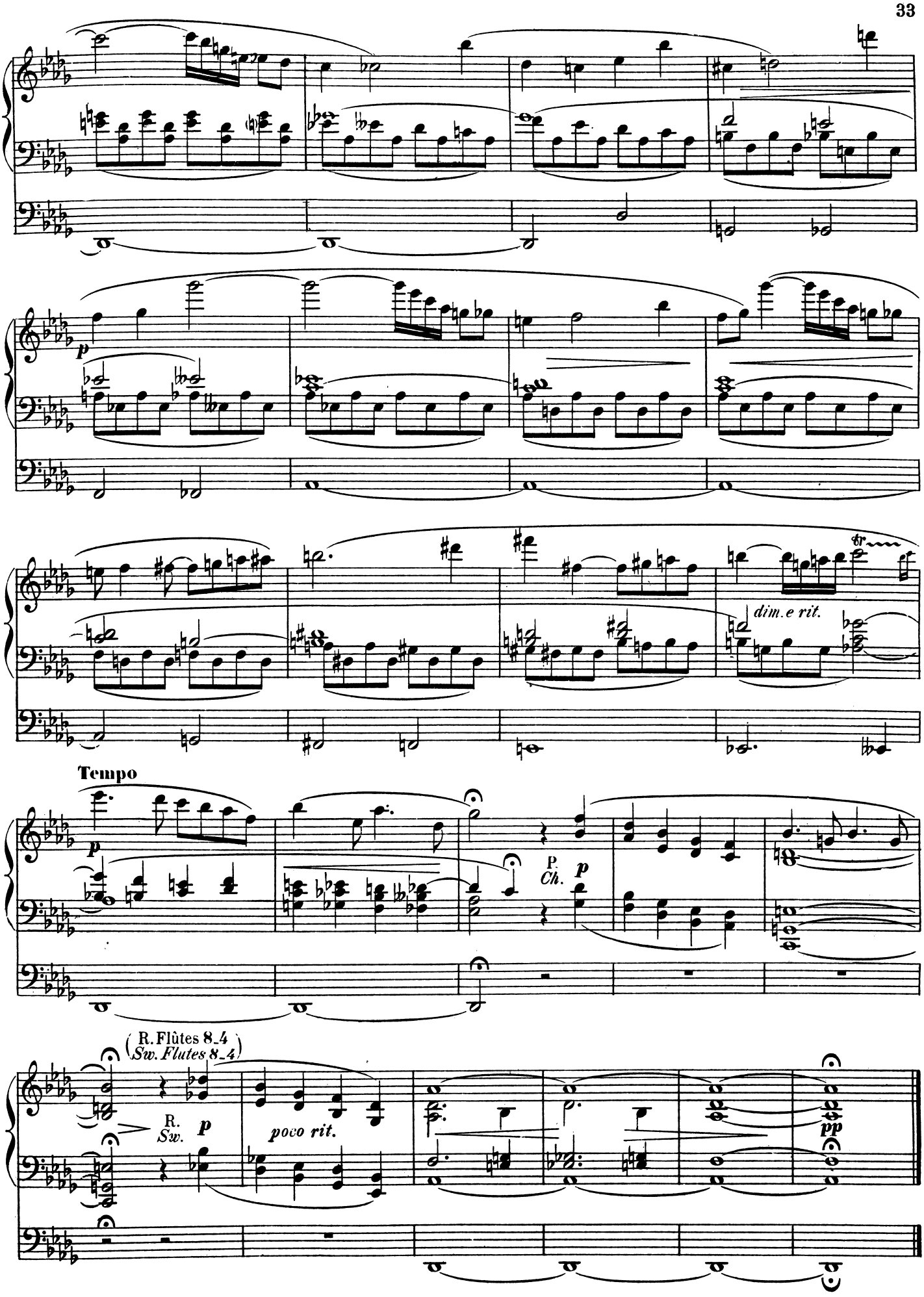







G. P. R.
G.Ch.Sw.
sempre f
P. R.
Ch.Sw.
Ped. G. P. R.
Ped.G.Ch.Sw.
3
3


G.R.
G. Sw.
dolce
R.
Sw.
(G. Flûte 8 solo
G. Flute 8 solo)
(Ped. Bourdon 16_8
Ped. Stop. diap. 16_8)
Ped. solo


p
dim.e rit.
Tempo
p
P.
Ch.
p
(R. Flûtes 8_4
Sw. Flutes 8_4)
R.
Sw.
p
poco rit.
pp

à mon ami le Docteur Alexandre **RUSSELL.**
Professeur à Princeton Universty (U.S.A)

VI_ TOCCATA

R.P.G. Fonds et Anches 16_8_4 | *Sw.Ch.G. Found.st. and Reeds 16_8_4*
Ped. Fonds et Anches 32_16_8_4 | *Ped: Found.st. and Reeds 32_16_8_4*
Claviers accouplés | *Key-boards coupled*

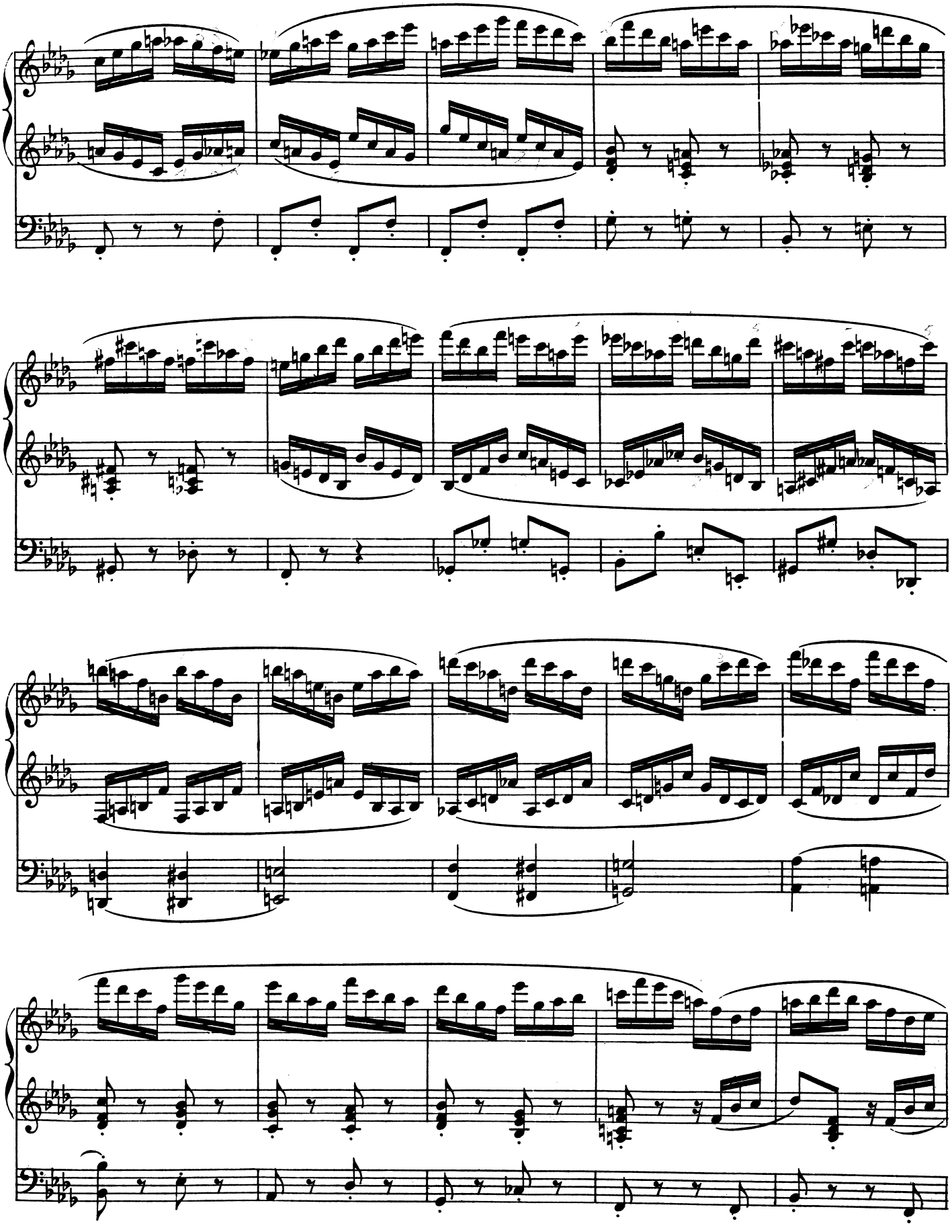
Allegro risoluto ♩=96

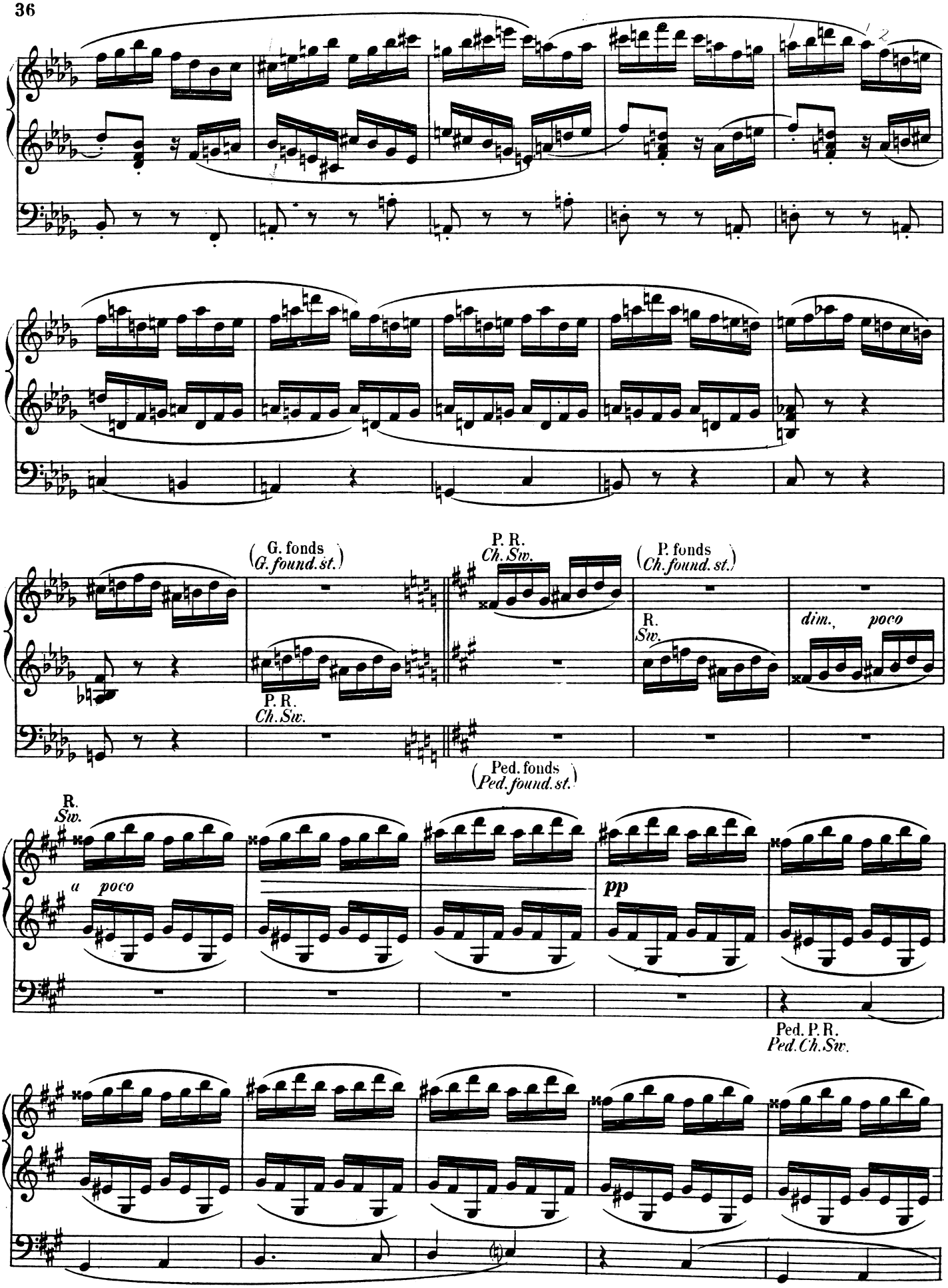
MANUELS

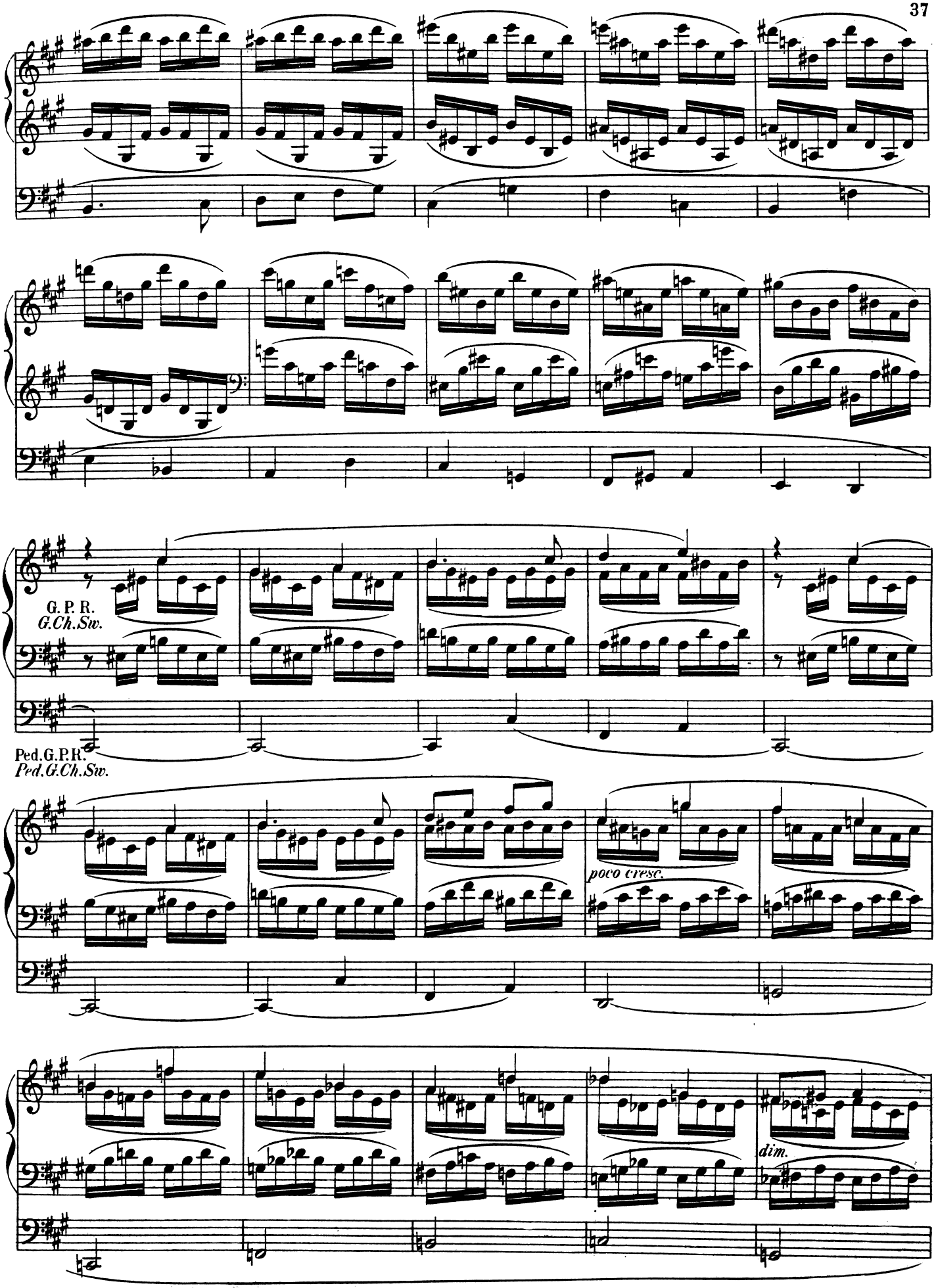
PÉDALE

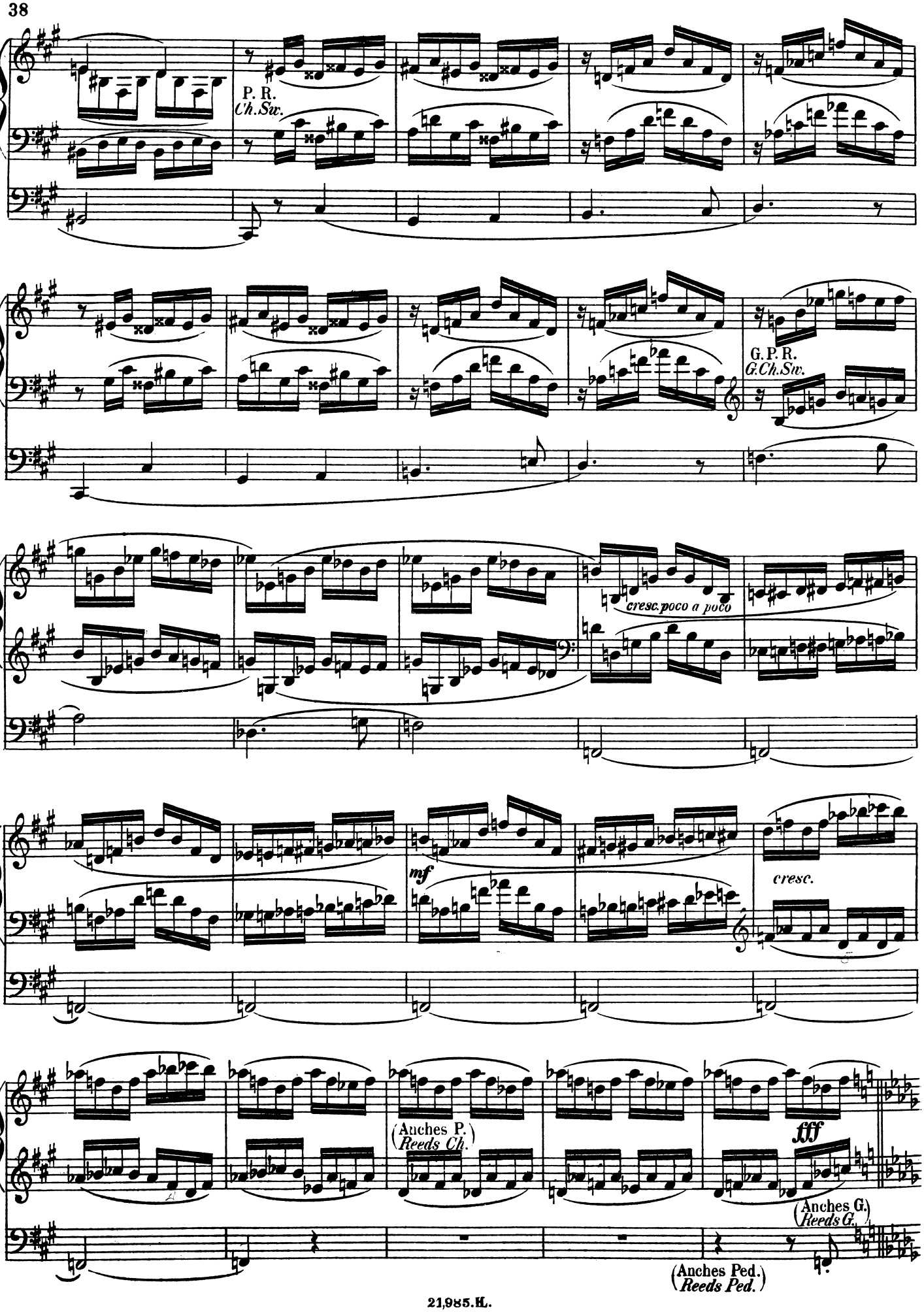
G. P. R.
G.Ch.Sw. ***ff***

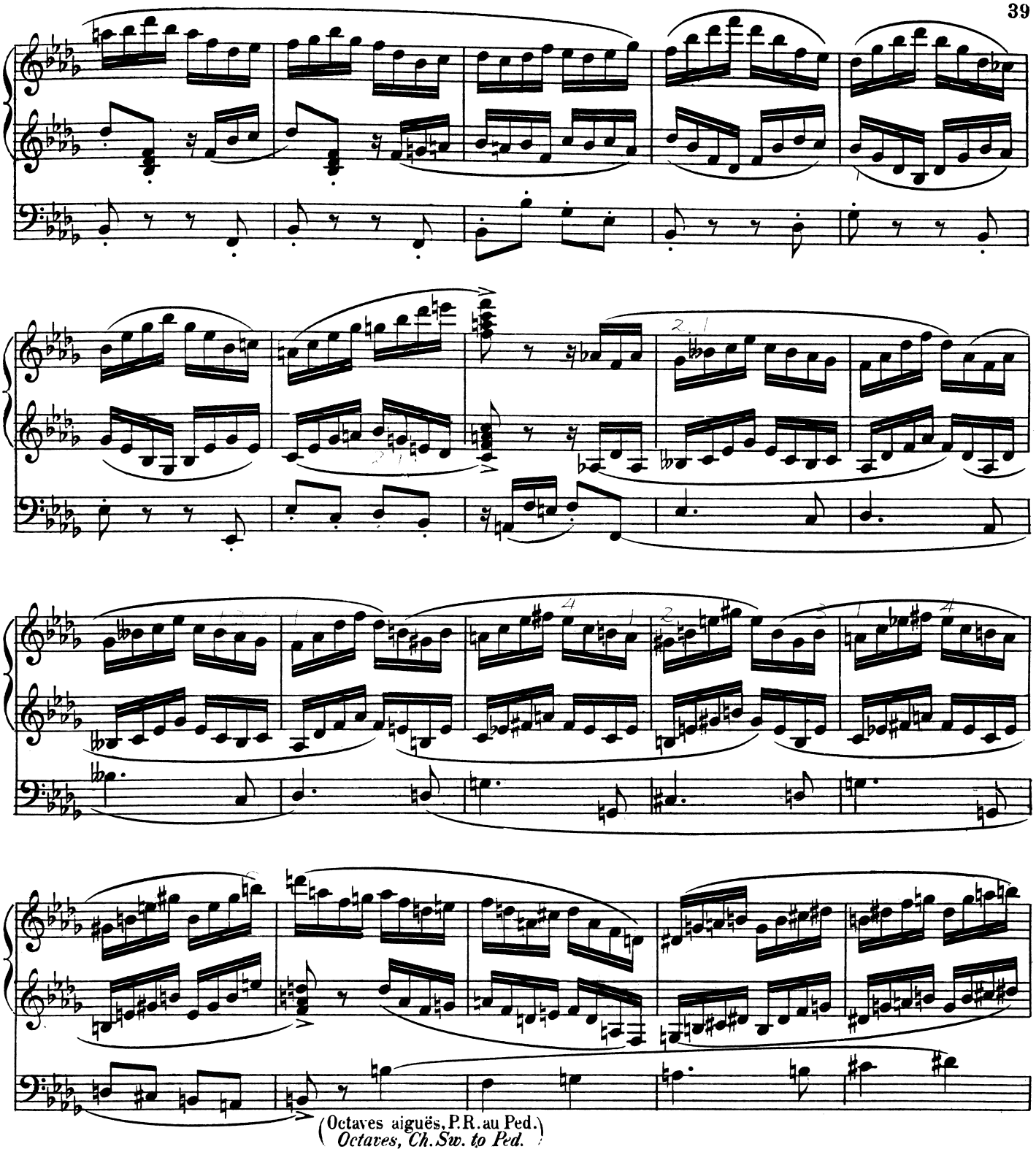
Ped. G. P. R.
Ped. G Ch.Sw.

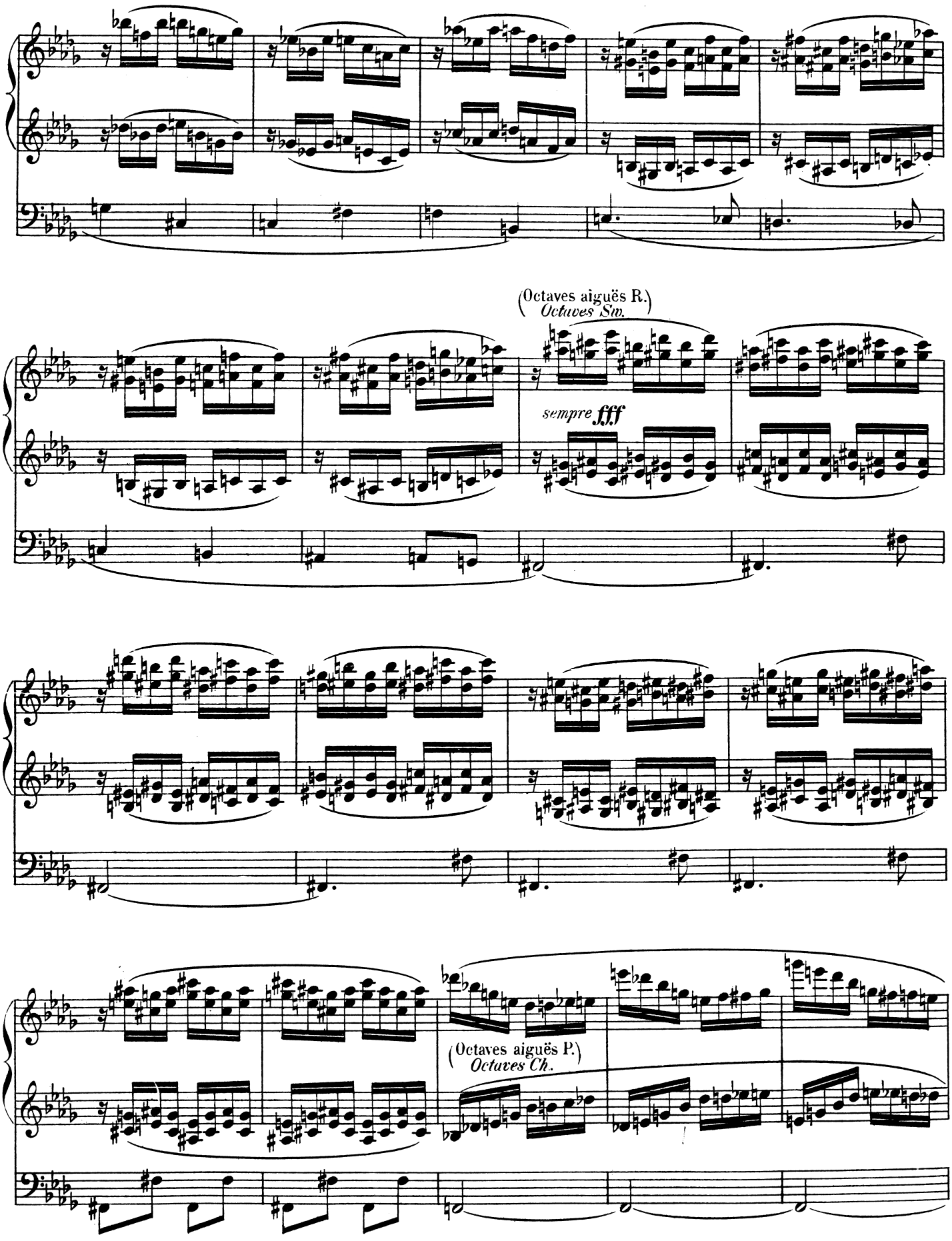


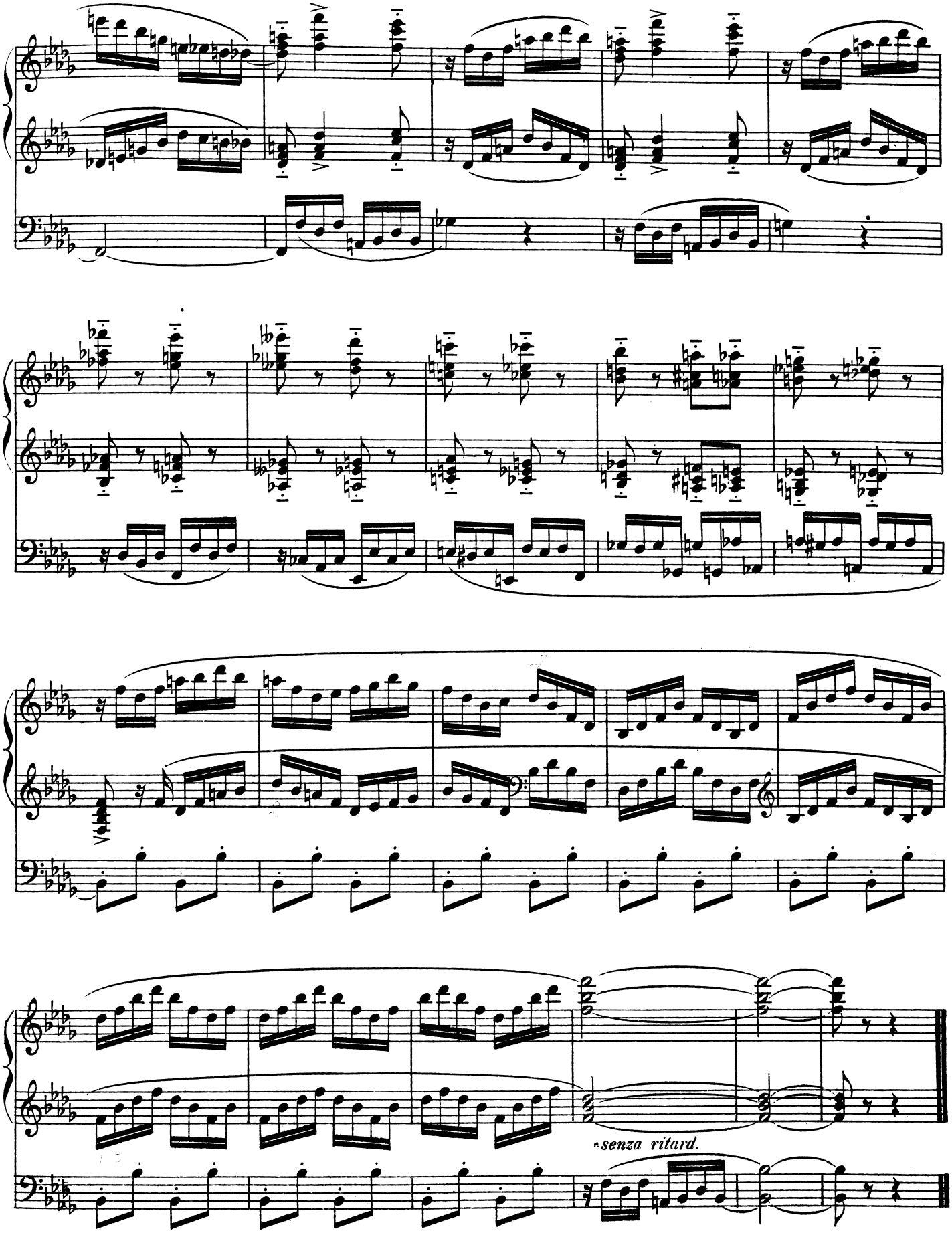

(G. fonds
G. found. st.)
P. R.
Ch. Sw.
(P. fonds
Ch. found. st.)
R.
Sw.
dim.,
poco
P. R.
Ch. Sw.
(Ped. fonds
Ped. found. st.)
R.
Sw.
a
poco
pp
Ped. P. R.
Ped. Ch. Sw.


G. P. R.
G.Ch.Sw.
Ped.G.P.R.
Ped.G.Ch.Sw.
poco cresc.
dim.


P. R.
Ch.Sw.
G. P. R.
G.Ch.Sw.
cresc. poco a poco
mf
cresc.
(Anches P.)
Reeds Ch.
fff
(Anches G.)
Reeds G.
(Anches Ped.)
Reeds Ped.


(Octaves aiguës, P.R. au Ped.)
Octaves, Ch. Sw. to Ped.


(Octaves aiguës R.)
Octaves Sw.
sempre fff
(Octaves aiguës P.)
Octaves Ch.


senza ritard.